

249
NEW SERIES: CONTAINING THE ROYAL GALLERY.

No. XXXI.

[PRICE HALF-A-CROWN;
IN AMERICA,
SEVENTY-FIVE CENTS.]

JULY.

THE
ART-JOURNAL.



GEORGE VIRTUE & CO., 25, PATERNOSTER ROW, LONDON;

VIRTUE, EMMINS & CO, NEW YORK; B. DAWSON, MONTREAL.

PARIS: STASSIN & XAVIER. LEIPZIG: G. H. FRIEDLEIN. AMSTERDAM: JOHANNES MÜLLER.

OFFICE OF THE ART-JOURNAL, 4, LANCASTER PLACE, WATERLOO BRIDGE, STRAND, WHERE ALL COMMUNICATIONS FOR THE EDITOR MAY BE SENT.



THE ILLUSTRATIONS.

1. THE PRINCESS ROYAL OF BELGIUM. Engraved by D. DESVACHES, from the Picture by WINTERHALVER, in the Collection at Osborne.
2. MANCHESTER FROM KERSAL MOOR. Engraved by E. GOODALL, from the Picture by W. WYLD, in the Collection at Windsor Castle.
3. THE SISTER AND BROTHER. Engraved by W. ROFFE, from the Alto-Relievo by A. MUNDO.

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In answer to Correspondents, we think it right to observe that it does not necessarily follow that a new Subscriber to the ART-JOURNAL need obtain any preceding volumes of the work, although it may be desirable that he acquire the volumes for 1855 and 1856, inasmuch as the Engravings from the Royal Galleries were commenced in January, 1855.

The Part for January, 1857, contains no "continued" articles, and therefore reference to parts preceding is not necessary.

We refer with much satisfaction to the many opinions that have reached us to the effect that the number for January, 1857, is marked by increased excellence in various departments; that excellence it will be our duty to maintain.

THE VERNON GALLERY is contained in the Six Volumes preceding the Volume for 1855, i.e. those from 1849 to 1854, both inclusive. These volumes may be obtained of the publisher. But the preceding volumes have long been "out of print," and, when they can be obtained, must be purchased at prices higher than the original cost.

THE BOOK OF THE THAMES will be continued from month to month; and the Authors will be much indebted to Correspondents who will direct their attention to any errors they may notice, or for assistance of any kind which may be useful to them in the progress of their task.

It will be our duty to pay minute and careful attention to the wants and wishes of Manufacturers, and frequently to report their progress. We are fully aware that in this important feature of the Journal consists its larger utility, and that from this source the public have derived special benefit.

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We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address; but we pay no attention to anonymous communications.

The Office of the Editor of the ART-JOURNAL is 4, Lancaster Place, Waterloo Bridge, Strand, where all Editorial communications are to be addressed. Letters, &c., for the Publishers, should be forwarded, as usual, to 25, Paternoster Row.

All Orders for Advertisements should be sent to J. S. VIRTUE, Cottage Place, City Road; 26, Ivy Lane, City; or to 4, Lancaster Place, Waterloo Bridge, Strand.

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THE ART-JOURNAL.



LONDON, JULY 1, 1857.

THE MANCHESTER ART-TREASURES EXHIBITION.

DEPARTMENTS OF EARLY AND MEDIEVAL ART,
With Examples of more recent Art-Manufactures.



A CRITICAL examination into recent technical nomenclature would be found to be a very curious method of obtaining a vast amount of valuable and suggestive information. When fresh conditions of facts or new combinations of circumstances demand new names for their results, such names almost invariably are in themselves a kind of epitome of all that they represent: such is the power of language to concentrate in a single expression, perhaps in a single word, a complex series of ideas. The term "Art-Manufactures" is a striking example of this comprehensiveness of signification. Within a few years such a phrase became necessary; it was, consequently, produced: and now, in its direct and general application, this compound word, "Art-Manufactures," has become recognised and understood. It is probable, however, that but a comparatively few persons may have considered how much meaning is conveyed by the circumstance that this expression is, strictly and exclusively, of recent origin. This is not an old form of expression revived; we have invented it in our own times: in times past it was unknown. And wherefore was the term "Art-Manufactures" unknown until now? It was unknown before because it never was needed before. And it was never needed before, because, in times past, either *all* manufactures were Art-Manufactures, or *no* manufactures were Art-Manufactures. Art once was universal in its actual application, as it always is universal in its possible applicability. Time was when the mind and the hand of man worked harmoniously together in whatsoever work was to be produced. Art then was truly great, because then it knew how to condescend to the very humblest requirements without compromising a single atom of its dignity. It was, indeed, the glory of Art to have designed whatsoever skill should produce: and thus, in their relative positions, Art would always rank higher than skill—the faculty of the mind higher than dexterity in manipulation. And so also, on the other hand, in the great days of Art, its noblest and most spiritual conceptions were never divested of practical associations; those grand efforts of the human intellect had always a relative bearing, irrespective of their intrinsic character: however lofty their aspiring, they did not lose sight of some connection with the ordinary conditions of human life. But a degenerate age was at hand. The love of Art

grew cold, and Art, in her turn, shrunk from every familiar association. Utility superseded design; workmanship took the place of work; manufactures existed without Art; and works of Art became invested with certain absolute and distinctive attributes of their own,—they were complete in themselves,—no ulterior object remained to be effected for them through association.

We may justly congratulate ourselves on having witnessed, in our own times, an earnest desire, coupled with a strenuous effort, to restore Art to her proper rank by restoring her to her proper sphere of action. Our word "Art-Manufacture" speaks volumes with reference to what we consider to be the part which Art ought to assume, and the effects which Art ought to achieve. We may even begin to look forward to the disuse of this term "Art-Manufacture," because, when our manufactures shall all have been impressed with the touch of Art, the distinctive title will have become useless, and, therefore, it will no longer need to be retained. It is the same in the case of what are distinguished as the higher expressions of Art—works in sculpture and painting, specially so designated. We are beginning to see that a statue or a group of figures then only is perfect in itself when it fulfils some condition in connection with architecture; and, notwithstanding the saying of a great master of our own country, that "a picture is finished when the artist has done with it," the opinion happily is gaining ground amongst us, that a picture will always derive fresh worth from the suitability of the position which it may occupy, and from the appropriate character of the various accessories and other works with which it may be associated.

It is the great, as it is the peculiar excellence of the Manchester Great Exhibition, that it extends over the entire range of Art; that it treats everything which Art has aided to produce, as a work of Art; and that it applies the expressive title, "Art Treasures," as well to the productions of the workers in enamel and glass and the precious metals, and steel and wood and ivory and plastic clay, as to the marble which has derived from the chisel everything but life, and to the canvas which emulates Nature's own subtleties of colour, and teaches how infinitely modified are the natural gradations of expression. So long as "Art-Manufactures" are exceptional things, differing from, as they are intellectually superior to, the bulk of our manufactures, so long will Art fail to exercise amongst us the full powers of its influence for good. In these educating times it is especially incumbent upon us to learn and to apply the lesson, that the highest standard of Art knows no limits to its diffusive range. Indeed, it is from its widest possible diffusion that Art gathers strength to soar to higher levels; and she reciprocates the benefit by communicating universally an elevating impulse. Hence, of infinite importance to the cause of Art in its loftiest forms of expression is the cultivation of Art, in all its truth and purity and energy, in the lowliest of its applications. It is, accordingly, through familiarising the many with Art, as the intellectual, and, therefore, the guiding agent in the work of their own hands, and in the appliances of their own lives, that we must seek to secure (because thus alone we can secure) for the great works of Art an adequate appreciation; and this is but to say, in other words, that thus alone Art can attain amongst us to its highest condition. And it is full time that the matter should be taken up by us in earnest. There are, on all sides, abundant evidences of a retrogression in Art, if there be not a speedy and a decided advance. Already, in the study of Art, too much distaste is apparent for the severities of discipline, coupled with too little

regard for authority, in the practice. There is too evident a leaning to the pretty,—too ready a willingness to rest content with showy trifles. If we can but render the most trifling things really good, because there is just that amount of mind and thought in them which is essential to their being really good,—if we can but apply Art to manufactures, with such effect as to enhance the most perfect workmanship through the superior excellence of design,—we thus may, as it were, compel Art to push forward in her front rank, or the artist would have to yield to the manufacturer. In the particular department of the application of Art to manufactures, the ART-TREASURES EXHIBITION has taken a step in the right direction; and not only so, but it has taken that step in the right manner. Exactly confronting itself to the notion, that artistic excellence is to be attained only through an advance into the unexplored regions of some unknown styles and some novel systems, this great collection points to what Art has accomplished in the past. It submits the highest authorities to the student. It shows what has been done, when Art was strong—when men were also strong, being humble, patient, earnest, devoted. But it does not say—"There, see these things; they were done in the great days of Art, in the days when they did not talk of 'Art-Manufactures,' but when Art had its part in every manufacture: now, do such things again; reproduce these things; bring back *those* great days of Art." Far from this. The lesson which this exhibition teaches is such as this:—"Consider the spirit which could produce such works in those earlier times; observe how carefully everything then was studied, according to the means then available; note very carefully the *Art-feeling* everywhere prevalent; see how deep was the thought, and how refined the taste which produced even the more trivial works: all these are lessons for you—lessons of incalculable value; but you must apply them aright; you must recognise in them incentives to aspire to a kindred spirit with the men of the past; you must learn to sympathise with their ardent love for the beautiful, and their self-denying pursuit of excellence; you possess facilities for action unknown to them; yours is an age of intellectual brilliancy, while their lot was cast in dim and restless times: go forward, then, and, aspiring to be greater than the greatest of the artists and Art-workers of the past, learn to surpass them even in their noblest works: you cannot be their equals merely; you must either yield to them, or they to you: if you would simply be copyists of them, this is at once to admit their absolute superiority; but if, having learned how they became great, and having discovered how truly great they were,—if thus you would take your own independent position beside them, you must in this case rise to a higher level than theirs through the very force of your superior means and opportunities." Could they have enjoyed such intellectual light as that which shines upon us, the old artists and Art-manufacturers would have far surpassed their own actual achievements; it follows, therefore, of necessity, that we must surpass them, when once we shall have realised the fulness of their spirit, and have made our own their principles of action.

The archaeologist who would not extend his view beyond the retrospect which these wonderful collections spread out before him, would fail to do justice either to the individual works which compose the collections, or to the peculiar value which now attaches to every object through the power of its present associations. Forming, indeed, a copious and a graphic history of ages which have passed away, the archaeological collections of the "Art-Treasures Exhibition" are replete with lessons of the truest wisdom for all who would elevate the

present as the means of securing for the future a magnificent pre-eminence. We propose now to indicate, as fully as our available space will admit, what "treasures" of "Medieval art" have here been brought together, that thus their power as teachers may be the better understood. It will be seen that nearly all the more excellent works were previously well known; but this circumstance will be found rather to enhance than to detract from the interest which attaches to the present collections as collections. The equal care with which Art was brought to bear upon every production; the uniform influence of a true sentiment of Art, evidently in-wrought in the minds of the actual producers through the agency of familiarity with Art, speaking to them in beauty and appropriateness of design; the facilities now afforded for an extended comparison both between various objects of the same class, and similar objects in different classes;—these, with various other advantages only to be obtained from such a collection as the present, will not fail to be duly impressed upon the thoughtful student. There is also one especial circumstance which demands particular notice in these collections—this is, that they extend downwards from an early period to our own era; they consequently take the student through the weak and meretricious periods which still leave their baneful influences but too palpably visible in many of those productions of our own times, in which we flatter ourselves that Art has taken her proper part. It is always well that warning against the prejudicial should be coupled with lessons that inculcate and exemplify the teaching of the admirable and the elevating; the student of the "Art-Treasures Exhibition" will observe how taste declined and Art sunk into helplessness, and thus the power of contrast may aid him in impressing the more deeply the lessons which comparison alone can convey. Possibly such degenerate works may be considered as scarcely worthy of a place amongst "Art Treasures" under any circumstances. This is a point upon which we may hereafter have occasion to offer a few remarks; but in the instances to which we now more particularly refer, the works are amongst the best and most characteristic of their class and period, and thus as teachers and historical exponents they may fairly rank as "treasures."

The building itself, which now contains these treasures, claims a few words of commendation. Its only defective feature is the grand front: here Art, not having been consulted (and when this front was built, being perhaps in doubt concerning the treatment she might experience within the edifice when completed), has not taken a part. Within, the building is altogether satisfactory. It is not too lofty, it is not too light, it is not too spacious, it is not a mere repetition of the Crystal Palace, nor does it sacrifice the excellences of the great type of the Paxton style to any fantastic attempts at originality. To these negative forms of approbation, which at the present time possess a peculiar value of their own, we may add that the general effect of the interior is eminently pleasing; the colouring has been carefully chosen and tells well; the light has been judiciously admitted; and the constructive members of the edifice have been made rather to improve than to impair its appearance. In a word, the interior of the Exhibition building is what it ought to be. In its southern wing are the pictures—the works of the old masters; the northern wing contains the modern pictures; in a gallery at the east end is a somewhat miscellaneous series of pictures: the portraits hang, *in ordine longo*, in the lateral aisles of the central compartment; the water-colour drawings, the miniature portraits, the photographs, and the very admirable collection of engravings, occupy galleries at the west, which extend about the

transepts: in four rows, two on either side of the main central avenue, the works in sculpture (original marbles, not casts) are arranged; and along the walls, below the portraits, and in large, well-contrived cases standing to the rear of the statues, the mediæval and ancient works are placed—additional groups or single objects being scattered here and there in rich, and yet well-ordered profusion, in other parts of the edifice. The armour, which occupies a commanding position near the transept, looks right nobly; all that is needed is more of it, that the steel suits might be continued eastwards along the lines of sculpture. We shall, on another occasion, enter minutely into a description of this fine armoury; we may, therefore, now rest content with expressing our high sense of the admirable skill and the profound science which have combined to produce these groups, figures, suits of armour, groups of weapons, &c. &c. Mr. Planché ought indeed to be—nay, he verily is, in not the least distinguished sense of the title—a "king at arms." To the west is the orchestra, with a good organ—for here, as elsewhere, music has made good her claim for recognition in a palace of the Arts. Beyond the northern transept is the very curious and valuable Indian and Chinese museum; and the principal refreshment department is also in this quarter, other establishments of a similar character being on the opposite side.* We now proceed to sketch out the result of our careful examination of the cases and their contents; and we commence with the second case from the principal entrance on the south side. This case is marked B, and its contents, which are ENAMELS, form a rich museum in themselves. This most beautiful art, a true Art-offspring of the gorgeous East, occupied a foremost position in the estimation of all ranks of persons in the middle ages, and it probably was transmitted to that romantic period from remote antiquity. The enamels of Europe were derived from that fertile fountain-head of the Arts, Byzantium; and those enamels for which, after the Byzantine age, other European cities attained to such high celebrity during a long period, indicate the presence of a Byzantine influence. The mosaic pictures, for which the artists of Byzantium were so famous, may have contributed to determine the distinctive character of the enamels of their city; and, indeed, this enamel system may be regarded as a species of mosaic. Distinguished by the most extraordinary delicacy in their production, the important works of the early Byzantine enamellers have very rarely been permitted to leave the ecclesiastical treasures or national museums of Eastern Europe. Case B, however, contains a characteristic example in Mr. A. J. B. Beresford Hope's pectoral cross, which was apparently executed in the tenth century, or perhaps still earlier. This style is known as *cloisonnée*, or inclosed, from the circumstance of the several colours being bordered by narrow bands of gold filigree, which stand in relief from the plate which forms the basis of the entire work. The *champlevé* enamel, the earliest form in which this art was practised at Limoges, was a modification of the former, though it differs from it in many important conditions. Here are characteristic examples of the finer, and also of the more roughly executed varieties of this art, under almost every possible form of its application. Lord Hastings contributes a very remarkable basin of the twelfth century; two very early plaques, with figures of the Saviour, will also claim special attention. An early dish, enriched with shields of arms and scroll-work; a series of very curious and beau-

tiful carved heads of pastoral staves; a collection of shrines and caskets; and various miscellaneous specimens of crucifixes, book-covers, reliquaries, and articles of use and decoration, illustrate this art. The translucent enamels of Italy, and the surface-painted enamels, which were carried to their highest perfection at Limoges, the scene of their development, are also exemplified in a splendid series of specimens, which lead on the student through the successive chapters in the history of this beautiful art. Here are the staff of William of Wykeham, from New College; the King's Lynn cup; the Marquis of Aylesbury's Severnake horn of tenure, with its enriched bands and belt ornaments; a noble triptych, the property of Mr. Danby Seymour, of great historical interest; and Mr. Magniac's jewelled morsers, with a host of others, make up the contents of this case. The neighbouring wall-cases, A and C, also contain other varieties of works of the same class. Amongst these are sets of apostle spoons, various domestic articles of great artistic beauty, watches, jewels, caskets; an exquisite jewel-enriched pendent ornament; Ashmole's chain, boxes of crystal, rings, seals; Cardinal Wolsey's silver-embroidered purse; the Charles Edward Stuart relics, of melancholy interest; enamelled silver book-covers; Lord Hastings' enamelled fibula of the twelfth century, and various other examples from the same extraordinary collection, including some very early shields of arms of peculiar interest, chalices, and other articles of a religious character; an exquisitely beautiful dish, the property of Mr. Rhode Hawkins, &c. &c. All these are specimens worthy of individual study, and a bare enumeration of a few of the more remarkable amongst them will serve to demonstrate the worth of the entire collection.

Case A, the first on this side, with its wall-case, contain examples of early glass, comprising tazze, plates, cups, cups and basins with covers, ewers, vases, decanters, wine and liqueur glasses, and other varieties. Great as are the advances which have of late been made in glass manufacture as an art, this case will afford abundant suggestions to the genuine Art-manufacturer. The delicacy of the Venetian glass, and the essentially *vitreous feeling* which pervades these works, tell their own tale; while the lustrous hues of the coloured glass, the translucent purity of the whites, and the richness of the opal varieties, cannot be studied without practical advantage. The forms of the glass vessels are no less diversified than their ornamentation, while in every instance their contour and the adjustment of their proportions evince the most refined perception. At the same time the student will be conscious that it will be well for him to base his own general principles of design upon the teaching of an age in which Art produced forms distinguished rather for nobleness than fanciful variety; thus glass may be made to combine every most perfect quality and ornamentation of Venetian beauty, and manipulation of Venetian delicacy may be enhanced by designs of an excellence and truthfulness unknown to the best artists of Venice.

With the view to add to their intrinsic attractiveness the charm of variety, the cases lead on the observer from one style of Art to productions in other styles and different materials. Case C, accordingly, the next in the order of succession, commences the series of collections which in this exhibition so richly illustrate the Ceramic Art. The examples in this case are all European, and they comprise almost every known variety of the productions of Dresden, Sèvres, Berlin, and other celebrated manufactories of comparatively modern times, including those of our own country at Chelsea, Worcester, Derby, &c. A fine series of the works of Wedgwood, now so justly estimated,

* We gratefully acknowledge the excellence of the system which prevails in this by no means unimportant appendage to a "great exhibition." Everything is very good in quality and very reasonable in cost, and an air of comfort pervades the whole department.

occupies the neighbouring wall-case, and the principal cases, D and E, are devoted to the illustration of oriental china and the famed majolica ware of Italy—the productions of the fifteenth and sixteenth centuries. In common with other Chinese matters, the porcelain of China is known to us only by the specimens which have been obtained by us; its history is almost a blank. Much, however, may be gathered from the works themselves, which may be made to elucidate the history of their production, more particularly when the Chinese specimens are brought into comparison with other ceramic works, as in the present instance. The contents of the oriental case exhibit this beautiful ware under its most perfect conditions, and show how keen was the perception of colour, and how admirable the manipulative skill of the artists. This, indeed, is the lesson, conveyed almost in a single word, which all these cases teach—that the works they contain were produced by artists. The majolica ware impresses this lesson with striking effectiveness. Here we see designs, many of them offensive, and most of them inappropriate, elevated and refined through the Art-feeling of the manufacturer. The boldness of the forms, the splendours of the colouring, the inventive versatility which is apparent in the ornamentation, notwithstanding its generally unworthy style—these are qualities which demonstrate the meaning of the term “Art-Manufactures,” and enforce upon manufacturers the necessity of being artists also. The exhibition is rich indeed in examples of majolica, and of the kindred styles, all of them of the highest excellence. In this case are many of the finest works known to be in existence, including Sir A. Rothschild’s well-known treasures; admirable specimens of Hispano-Moorish work; of the various applications of metallic lustrous glaze; of Palissy, Delft, and of every most instructive variety of this most interesting class of production. Cases F and G contain multifarious specimens of the goldsmith’s art, and metal-work. It would be vain for us to attempt to enumerate, however briefly, the mere varieties of objects here brought together; yet all have valuable teaching to convey—all add their varied testimony to the great lesson that excellence, in whatsoever production, must be sought from Art. The processes of chasing, damascening, and ornamenting by embossed-work are illustrated most nobly; the filigree process shows how delicately it can be wrought; and jewels, cameos, and other accessories, are displayed with equal taste and richness. Some enamelled vases of exquisite workmanship, some ewers and basins of open-work and rich enamel, a large Nuremberg salver, a group of hanaps and nautilus-cups, a most splendid oval tazza, which combines in itself almost every mode of elegant enrichment, with a singular and singularly beautiful double head of a pastoral staff, will attract particular attention. With these also may be specially mentioned a remarkable tazza of tortoiseshell, very large, and enriched with gold-work and jewels; a very curious reliquary; the clock given by Henry VIII. to Anne Bulleyn; an exquisitely beautiful pastoral staff-head of about A.D. 1420; and a large circular reliquary of the thirteenth century, enriched with filigree, jewels, niello, &c., and bearing a series of very curious brief early inscriptions in letters of great beauty. Case G contains a magnificent assemblage of college plate and corporate regalia, including Bishop Fox’s staff from Oxford, Archbishop Scrope’s marer cup, various fine works in the precious metals, in rock crystal, agate, &c.; the royal nautilus-cup is here, with a numerous series of similar beautiful productions, together with other works for various purposes. In the adjoining wall-case (H) are fine collections of medals in gold and silver; a very curious and interesting series of pilgrims’

tokens, discovered in the Thames; and a valuable historical series of English coins. Near these cases are some singularly bold examples of figure-carving in wood, a remarkable collection of nearly 300 pieces of carved ivory, three *concre-fens* of laton, &c.; here also one of the iron-clustered pillars of the building stands between Cardinal Wolsey’s scarlet hat, now the property of Mr. Charles Kean, and Theed’s beautiful statue, “Ruth.”

Sculpture in bronze, terra-cotta, wood, and other materials, is exemplified in the next case, marked H. To this valuable and instructive collection her Majesty has contributed a medallion of the Emperor Maximilian, executed on stone by Albert Durer. The same great artist has here a Pietà with a canopy; there are some terra-cotta statuettes of wonderful power by Clodion, with other statuettes in amber and bronze; various examples of wood-carving of truly marvellous delicacy, particularly a Judgment of Paris; a very beautiful pastoral staff of wood, a pilgrim’s staff of similar material, and a very elaborately carved libella or jester’s wand, probably unique. These works, the productions of the greatest artists of Italy, Germany, and Flanders, from the close of the fourteenth to the eighteenth centuries, cannot be appreciated without careful study. The collections of ivories are also of rare interest and value. Works executed in this beautiful material have been in high favour amongst all Art-loving nations, and they contribute, after a very remarkable manner, to illustrate the history of the past. The incidents which were represented by carving in ivory were so various, and so great also was the variety of purposes to which carved ivory was applied, that these works in themselves constitute a treasury of information, as well bearing upon the habits, sentiments, tastes, costume, and arms, and the civilisation and religion of different epochs, from the fourth to the seventeenth centuries, as more directly illustrative of the history of Art itself. The cases of ivories have been contributed from the most important collections in England, and they nobly vindicate their title to the appellation of “Art treasures.” The four great periods—the late Roman, the Byzantine, the Mediaeval proper, and the Renaissance—are copiously illustrated with examples relating to national, civic, and domestic life, religious subjects, various secular matters, particularly such as have reference to war and romance, and reproductions after the antique. The gems of the Mayer and Meyrick collections are here; and the Queen has set an example of liberal contribution which has been most loyally supported. The wall-case (which like the last case is marked with the letter I) is also filled with ivories; here is a very remarkable triptych of the middle of the fourteenth century, with various fine reliefs, medallions, tablets, a crucifix of peculiar beauty, various cups, and other vessels, &c. The next cases, in the same order, contain additional specimens of porcelain, majolica, and Delft ware, glass, and similar works, together with various contributions from Mr. Mayer’s noble museum at Liverpool. Amongst the latter may be specified a magnificent series of antique bronzes from the Hertz collections; examples of ancient and mediæval glass, various enamels, three very remarkable small paintings in fresco from Pompeii and Herculaneum, a collection of watches, various Egyptian works, chiefly personal ornaments, and Etruscan productions of a similar character. One Egyptian signet of gold bears on a cartouche the name of Amenoph I., one of the Pharaohs, who reigned while the patriarch Joseph was in power. Here also are various ivories, which include a full-length statuette, sixteen inches in height, of an abbess with her staff of office. The next compartment con-

tains other noble ivories from Egypt and Assyria, with others from Byzantium and Italy, including diptychs, plaques, &c.; here is a diptych of the Emperor Philip the Arab to commemorate the thousandth year of Rome (A.D. 248); also the Æsculapius diptych, c. A.D. 50; various consular works of the same kind; a most remarkable representation of the Crucifixion and the Resurrection; and a fine figure of King Henry VI. seated in royal state. A low case close at hand contains about 2000 intaglio gem-seals, with a considerable number of exquisite cameos, all from the Mayer collection. A group of Etruscan pottery next succeeds, and declares how truly and ably ante-Roman Italy can illustrate the arts of Greece; with these Etruscan works some Roman pottery is associated. The last case on the south side, the one which is next to the Meyrick armoury, is occupied with specimens of book-binding, and it shows how readily Art can adapt herself to every requirement, and how valuable her aid and co-operation are in every work.

Passing through the Meyrick armoury to the corresponding compartments on the north side of the building, which contain examples of armour and weapons from the royal collections, and leaving the oriental museum without a visit, we commence upon the second series of cases which are arranged opposite to those already noticed. The first and second of these cases contain a fine collection of goldsmith’s work, early and modern, which has been obtained chiefly through the exertions of Messrs. Hunt and Roskell, of London. In Case K are many noble specimens of richly-chased and embossed-work in church plate, dishes, vases, cups, ewers, candlesticks, caskets, and other varieties, including the shield presented to the Prince of Wales by the King of Prussia. The power of Art to enrich the most precious of the metals is here exhibited after a most impressive manner. Close at hand are some remarkable works of modern Art in silver, including the Montiflore testimonial, and some other elaborate works of a similar character. Mr. Mayer has filled the next case with another most precious selection from his treasury of Art, consisting of various fine and delicate carvings, examples of enamel, gems, niellos, &c. One of the niellos is the work of Mazzo Finagueria; it is in silver, and enriched on both sides of the metal with two subjects from sacred history: it will be remembered that from the niellos of this artist, the art of engraving, for the purpose of producing impressions, was accidentally derived. In this case is a cameo bust, in hone-stone, of Albert Durer’s wife, by Durer himself. Case L contains the Douse collection of ivories, now the property of Colonel Meyrick, which exhibits examples illustrative of this art from its earliest Christian period to the seventeenth century, and is peculiarly rich in illustration of mediæval Art, and mediæval sentiments and usages. The caskets, diptychs, mirror-case covers, coffers, book-covers, and other objects, possess the strongest claims upon the student both of History and of Art. Cases M, N, and O, which are next in the order of succession, are occupied with selections of the choicest specimens of the Soulaiges Collection. These celebrated examples of Renaissance works here are seen with every advantage. The best objects occupy the most prominent positions; the grouping is good and effective, and each case derives an accession of interest from its own immediate companions, as also from the kindred groups which are assembled around it in every direction. We may here observe that the Soulaiges furniture has been skilfully grouped with corresponding contributions by her Majesty and other distinguished collectors, and placed, with excellent effect, in

different parts of the edifice. A fine collection of locks and keys, with various other works, beautifully executed in steel and iron, a rich series of tiles, some small mosaics, and curious inlaid coral-work, occupy wall-case M. Wall-cases P and R contain other examples of Ceramic Art of various kinds; some illuminated MSS. in rich bindings; with Worcester enamels, and the Duke of Portland's beautiful Sevres porcelain. Lord Hastings has filled case P with specimens of majolica, Palissy, Raffaele, French, and Flemish wares, and thus has enabled the student to extend the range of his researches with great advantage. The varied nature of the examples in this case, and the lustrous splendour of their colouring, will repay a very careful examination. The true value of these productions, as teachers to us to render our manufactures works of Art, is signally exemplified in this fine group. The same lesson receives further powerful corroboration from the next five cases, which, with two other wall-cases, complete the collections. These five cases have been contributed by the Government from the national collections—a circumstance which we record with especial satisfaction, as an expressive indication of the interest taken by those in power in such an attempt as the present exhibition; to instil a taste for true Art, and to cultivate Art as a great public teacher. These cases afford most gratifying evidence of the richness of the national museums in ceramic works, glass, ivories, and works in metal of various classes. Many of the finest specimens are from the British Museum, and the rest chiefly from the Bernal Collection, which now has its home in the new museum buildings at South Kensington. Adjoining these highly-interesting collections, which are second in value to none in the Exhibition, are several very fine cabinets variously enriched; and with them are grouped many remarkable clocks, the Marquis of Westminster's "Medici coffer," some fine bronzes, and equally fine china, and many other Art-manufactures of great beauty and interest. The wall-case S contains, in its three compartments, various small cabinets, chiefly in metal, inlaid and enriched with damascene-work, and a large and very admirable series of Wedgwood's beautiful wares, contributed by Mr. Mayer; and in wall-case U the same gentleman has placed the unique "treasures" of his Anglo-Saxon Faussett Collection, in company with many other relics scarcely, if at all, inferior to them in archaeological interest, and in their faculty of historical illustration. These early British, Celtic, and Saxon remains bear a touching though silent testimony to the energy with which the lamented John Kemble entered upon his labour of love; and they declare how surely, had he been spared to complete his work, he would have rendered this department of the Exhibition absolutely perfect. As it is, this one case will more than repay a visit to Manchester, to every one whose mind leads him to inquire into what the earliest days of our national history have left to us of visible and tangible evidence. The evidence here collected throws a gleam of light over that hitherto darkened period, and we may rejoice to recognise Art as a cherished ministrant to the Briton, the Celt, and the Anglo-Saxon. Arms and ornaments, these primary requirements of mankind in every condition of civilisation, here are seen under most characteristic forms:—the pure gold torque, the jewelled morse, the skilfully-adjusted celt, the finely-formed sword-blade and spear-head, the fibula in such universal request, beads of varied forms and hues, armillæ, and various other productions of early Art, here are exemplified. The singular beauty of the earliest of the ornaments, and the skill evinced in their construction, will be studied

with deep interest; and the care with which the various weapons and implements have been formed, will be noticed with equal attention. The very remarkable bell-case, and the pastoral staff, both probably of the seventh or eighth century, and severally contributed by Dr. Tod and Cardinal Wiseman, are amongst the objects of the greatest curiosity and rarity; they illustrate the earliest forms of Irish Christian Art, which exercised an important influence on the ornamental art of all the northern nations. The celebrated relics disclosed by the "Fairford Graves" are here, and near them are the Rev. Thomas Hugo's celt, and other early specimens. Here also are the wonderful gold torque-armillæ found, in 1829, at Malpas, a Danish waist-torque, with various rings, bits, and spurs of immense size.

Such is a brief sketch of what this noble Exhibition has to show the visitor in the various departments of Art applied to manufactures. Possibly we may hereafter place before our readers more detailed and minute descriptions of some of the finest, the most beautiful, and the most suggestive specimens; now we have said more than enough to corroborate our advice, that all who can by any means visit and study in this unrivalled school of Art should exert every effort to accomplish so important an object. There remains, however, one remark to be made upon this great collection, as it appears while we now are writing,—in itself it declares beyond question the ability and the zeal, the munificence and the confident trust which have combined to produce it, and it demands the warmest expressions of admiring gratitude to be addressed as well to those who have sought, and, having sought, have obtained and classified these diversified works of Art, as to the noble-hearted possessors of these "Art Treasures," who have thus freely and liberally contributed them; but then this collection also appeals for such a plain, simple, yet masterly explanation as may render it intelligible to every class of visitor, and may make its all-valuable teaching appreciated through being understood;—and this yet remains to be done. The collections have but this one imperfection—they are too perfect, too noble, too elevated to be felt without the very clearest and most attractive of interpreters. We hope, before these lines are read, that much will have been accomplished in this all-important matter. There is ample time to do it, but there is no time to lose. Let the various collections be made to speak, in constant successions of short, simple, effective lectures, delivered in the exhibition building, and let them also have attached to them brief printed notices, historical and descriptive, while every individual object has its own label. Surely, if these things were worthy to be collected, they are not unworthy to be described. If each object is to gain by association with every other, and thus all are to form a grand Art-teacher, invested with authority unknown before, surely the teaching capacity and the teaching value of the exhibition should not be left alike unimproved, because both are unknown through not being declared. These things may be self-evident to the few, by the many they have yet to be learned. We trust, finally, that a catalogue worthy of such a title, because it is both complete and accurate, will be before long to be obtained. Such a catalogue would be a permanent record of infinite value, particularly if judiciously illustrated; and this might, as we believe, be done without much difficulty, since so many of the best specimens are already engraved. The existing engravings might be brought together as the originals have been; and then, with a few fresh additions, the "Art-Treasures Exhibition" would possess a worthy illustration in not the least interesting, not the least instructive or valuable of its departments.

THE ROYAL PICTURES.

MANCHESTER FROM KERSAL MOOR.

W. Wyld, Painter.

E. Goodall, Engraver.

Size of the Picture, 1 ft. 8 in. by 1 ft. 2 in.

LITTLE more than seventy years has elapsed since Manchester was looked upon as a town of third or fourth rate importance, with respect to the number of its inhabitants, their wealth, and relative position in the scale of our social community. It has grown up within this comparatively short period of time into a city, having a bishop, and all the other ecclesiastical dignitaries appended to the mitre, and is the greatest manufacturing place in the world.

But though Manchester has so enlarged its boundaries, and become the watchword of commercial enterprise all over the world only within a few years, it is a place of very remote origin, and of considerable historic interest. Writers upon topographical antiquities assume it to have been a Roman station,—the *Mancunium* of the "Antonine Itinerary." Whitaker supposes Aldport—the name given to the place after it had lost its Latin cognomen—to have had its rise in the reign of Titus, and that the place was indebted to the Romans for an improvement in the woollen manufacture, which is said to have been introduced by the Gauls. Under the Saxons it became the residence of a thane, who dispensed justice from his baronial hall, and effected improvements in the town: it had also two churches, one of which—St. Michael's—is mentioned in the Domesday Book. After the Norman Conquest, William gave the place to William of Poitou; and the third baron of Manchester was in the list of those feudal lords who extorted Magna Charta from King John.

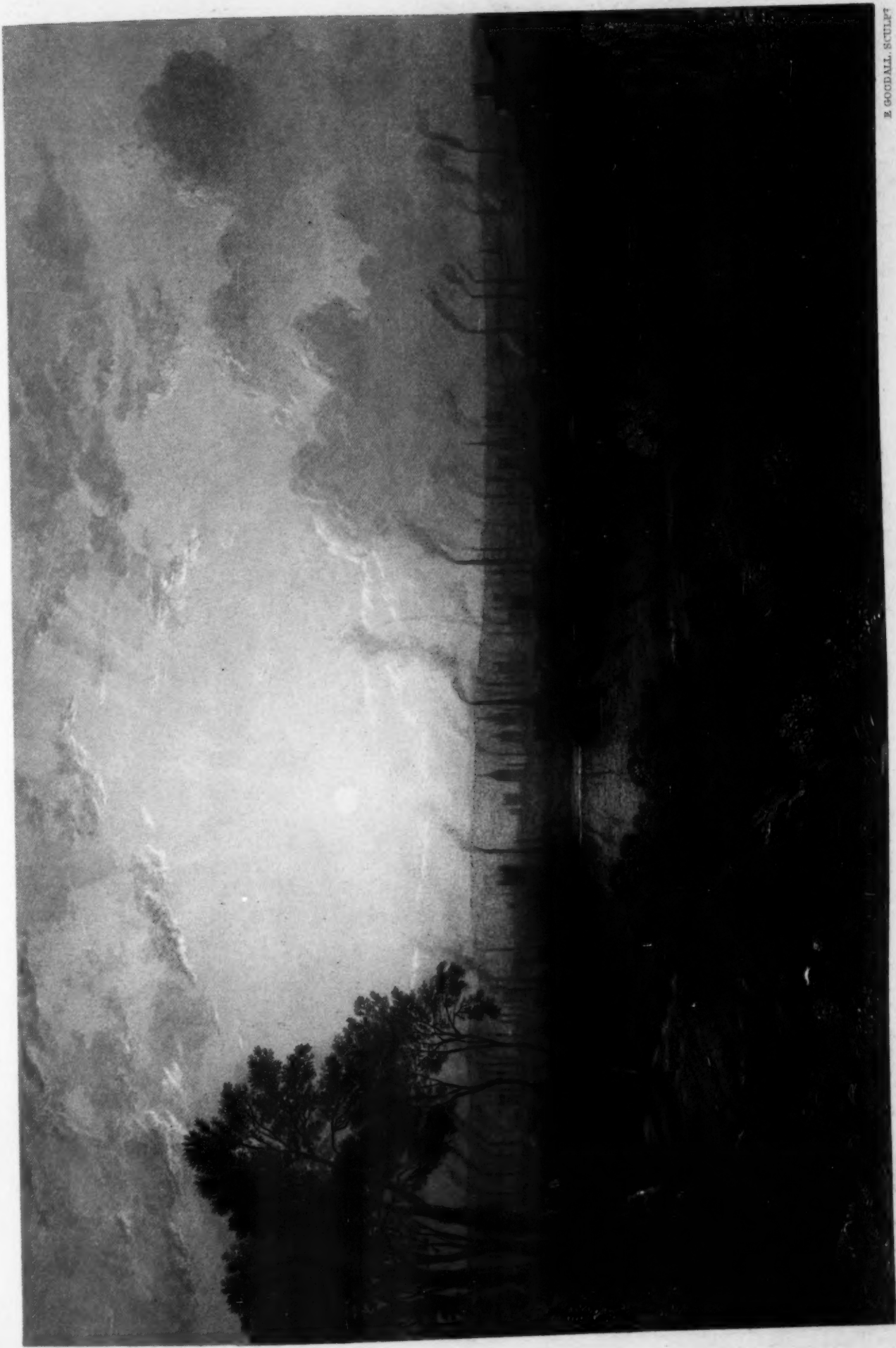
At the period of the Reformation, much dissension took place among the inhabitants. The Warden of the Collegiate Church—an office at that time of considerable influence—refused to acknowledge the supremacy of Henry VIII., and many of the principal inhabitants adhered to the Papal cause. When the civil war of Charles's reign broke out, Episcopacy succumbed before Puritanism, and Manchester was besieged by the royalist forces, under Lord Strange. "In 1646, when Lancashire was converted into an ecclesiastical province, under the Presbyterian forms, Manchester, with some neighbouring places, was constituted the first classical division of the county; and under the Protectorate, the electors chose a representative in the person of Mr. Charles Worsley, and then of Mr. R. Ratcliffe." The men of Manchester appear almost always to be given to change; for we read in its history that a strong Jacobite feeling prevailed during the Rebellion of 1745, which was carried to such an extent that Mr. Dickinson, an influential inhabitant, lodged and entertained Prince Charles at his house. The part which Manchester has played in more recent political demonstrations, is written in the chronicles of England.

Such is a brief history of a place which, whatever its commercial greatness and value, affords but little scope for the artist's pencil. It has no architectural beauty internally, except, perhaps, the Collegiate Church, or Cathedral, as it is now called; and externally, the surrounding country offers little picturesque scenery. From whatever side the spectator contemplates the city, he sees long ranges of factories with innumerable chimneys, which point

"Their tapering spires to heaven;"

but recalling to mind other associations than those to which the poet's line has reference—thoughts of active enterprise, industry, and accumulating wealth. Of late years, however, the city has assumed a new character—all the public buildings of recent erection are fine examples of Art, and its "warehouses" are almost palaces.

Mr. Wyld is an English artist, long resident in Paris. He has somewhat recently been elected a member of the New Water-Colour Society, and has been decorated with the Cross of the Legion of Honour in the city of his adoption. He is an artist of high ability, and upholds the reputation of England in Paris. His view of Manchester has a Turner-like character, and, considering the materials of the composition, is most agreeable. The drawing is at Windsor Castle.



W. WYLD, PINXT

E. GOODALL, SCULPT

MANCHESTER: FROM KEESAL MOOR.

FROM THE PICTURE IN THE ROYAL COLLECTION

LONDON, PUBLISHED FOR THE PROPRIETOR.

3 JY 57

THE APPLICATIONS OF IMPROVED MACHINERY AND MATERIALS TO ART-MANUFACTURE.

No. 7.—VEGETABLE FIBRE—PARCHMENT
PAPER.

MAN, looking around him for the means by which he can achieve certain ends, finds that Nature, in her beneficence, has produced many of the substances which he requires. Leaves are taken to thatch his rude dwelling, and grass ropes are employed to bind the roof, and secure it from the action of the winds. Advancing from one point to another, by observation he discovers that the grasses which he has been using have a peculiar fibrous structure—that they can be torn up into threads, and those threads twisted into ropes. He advances, therefore, to the use of vegetable fibre, for uniting skins and leaves into articles of dress; and gradually proceeds to the construction of nets and other things for snaring the beast, the bird, or the fish. Eventually, from netting, an advance is made to weaving—and linen and cotton fabrics are the results of thought and industry. There will be but little difficulty, whether we study the history of human progress in the nations of antiquity, or in the conditions of untrained races, as contrasted with those advanced in the refinements of civilisation, in discovering many of those steps which have been so briefly indicated. It is long, however, before much intellectual labour is brought to bear upon Nature; the applications of Science lag far behind those applications which are due merely to the sensual requirements of man. The following passage from one of Sir John Herschel's recently published *Essays* is so exactly to the point, expressing, in language superior to any we can employ, the condition of man in respect to useful and thoughtful applications, that we cannot resist quoting it:—"The experience of all history has shown that the gratification arising from the exercise of purely intellectual faculties is especially apt to be postponed to almost every other, and in its higher degrees to have been as unduly appreciated by the many, as it has been rarely enjoyed by the few who are susceptible of them. The mass of mankind, too happy in a respite from severe toil and bitter contention, are well content with easy pleasures, which cost them little exertion to procure and none to enjoy. As a conquering, contriving, adorning, and imaginative being, the vestiges left by man are innumerable and imperishable; but, as a reflective and reasoning one, how few do we find which will bear examination and justify his claim! How few are the conclusions, drawn from the combined experience and thought of so many generations, which are worth treasuring as truths of extensive application and utility! How rarely do we find, in the writings of antiquity or of the middle ages, any general and serviceable conclusion respecting things that be; any philosophical deductions from experience, beyond the most obvious and superficial, on the one hand, or the most vague, loose, and infertile on the other; any result fairly reasoned out, or any intelligible law established from data afforded by observation of phenomena—whether material, having reference to the organisation of the system around us, or the psychological, bearing on the inward nature of man." These remarks apply with especial force to the subject under consideration.

Vegetable fibre was soon indicated to the most untutored mind as a subject capable of being extensively applied. It was, at first, taken as nature had woven it in the leaves and in the barks of her forest-trees; it was eventually torn into strings, and twisted or woven into such forms as necessity demanded, or as fancy directed. But we have to confine ourselves to one form of this application. Upon the leaves of certain plants, we are informed, the first written signs for ideas were painted. As experience showed the usefulness of these tablets, and indicated their imperfections, men were induced to prepare the raw material, and the *papyrus* became a prepared leaf,—a leaf, indeed, partly beaten into a paper pulp, but still retained in the leaf-like form by the preservation of the stronger binding fibres. From this, the steps to the manufacture of paper-pulp, and the spreading it out into sheets were natural, although the progress made was slow.

We have already dealt with the peculiarities of paper manufacture, and it is not intended to return to the subject farther than to show some of the peculiar vegetable fibres which are known to be applicable to the construction of this very useful material. Let us examine for a moment some of the sources from which we now obtain materials for the manufacture. Rags of all kinds are collected at home, and imported in large quantities from abroad; and in addition, old navy stores, cordage, bagging, and fishing-nets are employed. The waste of the cotton and flax mills furnish large supplies of the required raw material. The cotton waste produces a paper pulp of great fineness, but possessing little strength; flax waste, on the contrary, gives a paper of great tenacity; so the flax and the cotton are combined to produce a paper of good medium quality. *Straw* is now manufactured into paper at four or five mills in this country, and it is so rapidly improving in quality that it is getting into more general use. The principal difficulty, and, indeed, the chief source of expense, incurred in the manufacture of straw paper, is the removal of the siliceous coating of the straw, for which an alkali is required. Mr. Durden, of Leeds, to whom we are indebted for much information, informs us that two tons of straw furnish only one ton of paper pulp. This paper requires the use of binding materials, and of plaster of Paris to give it surface. When it is well made, straw paper makes a good scribbling and note paper, and it is pleasant to write on; but it is by no means durable.

Mr. Jeyes, of Northampton, has successfully applied the *common couch grass* as a material for making a stout brown paper and millboard. The twitch or couch grass is a well-known troublesome weed, which, hitherto, the farmer has collected and burnt; it may now be turned to profitable account. Lincolnshire yields the couch grass abundantly,—the fenny districts of that county being especially favourable to the growth of the weed. A company has been formed for the manufacture of this paper and millboard at Stamford. Mr. Jeyes has also patented the application of the stems of the *mustard plant* to the manufacture of paper. Mr. Barling, of Maidstone, has succeeded in manufacturing a strong paper from the *hop bine*; and, judging from bleached specimens, Mr. Durden, whose experience is great, says, "I think there cannot exist a doubt of the practical application of the fibre to the manufacture of writing paper. It is estimated that 15,000 tons of hop bine are annually obtainable in this country, the only application of which hitherto has been to form shelter for cattle, or it is burnt to get rid of it." The refuse of the *sugarcane* has been employed, but not hitherto with much success. Dr. Cumin, of Bath, has made paper of this kind, but we believe it is not found to possess the required tenacity. *Wood*, in various forms and of different trees, has been used. Mr. Schlesinger, of Bradford, has established works for the conversion of wood into a fibrous pulp, which is capable of being mixed advantageously with rag pulp in the manufacture. It is found that the woods of the fir, the pine, the poplar, and the willow, answer best.

Peat paper. In the neighbourhood of Turin, and in some parts of Germany, peat paper is largely manufactured. M. Lallemand, of Besançon, has patented a process for its manufacture; and Mr. W. H. Clarke is the patentee of a similar process; but the latter proposes especially to use it, as a substitute for paper, in the manufacture of *carton-pierre*, *papier maché*, &c. The peat is not employed alone, but is mixed with old cordage, the bark of the *mulberry-tree*, and like substances. When we remember that there are in Ireland three million acres of peat bog, which are now nearly valueless, we cannot but hope that some of those methods may be found to be commercially available; and that we may, in articles of use or of ornament, see the application of this vast supply, and the consequent conversion of it into real wealth. From a communication made to the Polytechnic Society of Yorkshire by Mr. Durden, we glean the following important fragments of information. M. Vivien, of Paris, has rendered the leaves of trees, plants, &c., more valuable by fitting them for conversion into paper. Very excellent specimens of paper have been produced from the fibre of the *hollyhock*; the fibres of the Spanish rush,

espato, are capable of conversion into a paper of good quality. Lord Berriedale has patented the use of the *common thistle*, and Mr. Evans that of *Brazilian grass*. Dr. Hoskins has fully succeeded in rendering the *galingale*, a plant indigenous to the Channel Islands, available for the manufacture of paper, and is now converting large quantities of this material into the state of "half-stuff" ready for the paper maker, to be used either alone, or in combination with rag pulp. The *spartum* or *water broom* has been patented by a foreigner for a similar purpose. M. Guyardin, of Paris, recommends the *arroe* or *water-arroe* of Brittany. Mr. Gillman, of Twickenham, claims the invention of using the fibrous parts of the New Zealand plants *giagia* and *ti*; and the New Zealand flax will probably, in a short period of time, be largely employed in making paper,—the durability of which will especially recommend it for printing superior and valuable books, or expensive reproductions of the works of Art. Mr. Burch, of Waltham Cross, manufactures paper-pulp from the *willow*. Dr. Forbes Boyle has directed the attention of mercantile and scientific men to the enormous quantity of raw material fit for paper-making, which could be obtained from the plants and weeds of tropical climes. Large quantities of *jute* are sent to this country from the East Indies in the shape of what are called "*gunny bags*," or bags containing various articles of East Indian export. This material, bleached by the patent process of Messrs. Smith and Holdsworth, of Langly Mills, near Durham, seems likely to be extensively employed in the manufacture of paper. The specimens of white paper, of various kinds, containing large percentages of bleached *jute*, sent out by this firm, are of very superior quality. The peelings of the *withey*, and the scrapings of liquorice root, have been experimented upon with some success. Such are the various kinds of vegetable fibre which have been employed for, or suggested to be employed for, the manufacture of paper. It will be evident from this, that almost every variety of vegetable fibre may, in some form or other, be made available to the production of this most useful article.

Advancing by the lights of experimental science, we now come to a more remarkable point in connection with vegetable fibre, and its useful applications. It will be necessary to the complete understanding of the question that the chemical composition of woody fibre should be remembered. Oxygen and hydrogen, in the proportions in which they form water, combined with carbon, are the ultimate chemical elements constituting every variety of vegetable tissue. Many years since Braconnot and Pelouze discovered that if ordinary bibulous paper was exposed to the action of strong nitric acid, it became—when washed with water, to remove the adhering acid—extremely tough, but it also became exceedingly inflammable. It was, indeed, proposed to use it as "*quick match*" for pyrotechnic purposes, and for artillery. Eventually Schönbein introduced gun-cotton to our notice, and he showed that ordinary cotton fibre, became, when exposed to the action of nitric and sulphuric acid, more inflammable than gunpowder. Much attention was directed to this remarkable cotton. It still kept its fibrous form, but it had acquired new and extraordinary powers. Its explosive force was found to be due to the fact of its having taken nitrogen into combination with its other elements; and Kuhlmann has shown that gun-cotton, whether woven or not, will not receive dyes; but that when it has lost part of its nitrogenous principle by spontaneous, or artificially produced, decomposition, the vegetable fibre absorbs colour more energetically than it did in the natural state. This gun-cotton, dissolved in ether, forms *collodion*, which is now so extensively employed in photography; and any one variety of all the vegetable fibres named, may, by treating them with acids, be converted into a similar substance to the gun-cotton. Other peculiarities in connection with changes produced by chemical means on vegetable fibre have been the subject of experiment. Mr. J. Mercer discovered that cold solutions of the caustic alkali, chloride of lime, and oil of vitriol, imparted strength and fineness to textile fabrics.

Upon these investigations an improvement has again been made by W. E. Guine, C.E., by which the strength and character of parchment is given to

paper. Mr. Gaine ascertained that by drawing a piece of common unsized paper through a mixture of two parts of concentrated sulphuric acid with one part of water, and then immediately and thoroughly washing it, this peculiar condition was brought about. It is important that the correct proportions of acid and water should be preserved, for if it falls below, or exceeds the above-named strength, the quality of the *parchment paper*, as this substance is called, suffers. Parchment paper thus prepared, is so strong that a ring of it seven-eighths of an inch in width will sustain from 63 to 100 lbs.: a ring of parchment of the same weight and dimensions supporting about 56 lbs. Parchment paper, though it absorbs water, does not permit water to percolate through it. It is not disintegrated by water, and, unlike parchment, is not destroyed by warmth and moisture. The weight of the paper is not increased by the change, proving the entire absence of sulphuric acid. The causes leading to this remarkable change are not yet understood, and must—unsatisfactory as it may appear—be referred to that mysterious influence by which bodies occasionally seem to effect, by their mere presence, changes in other bodies, while they remain themselves unaltered. The strength of this substance, and its resemblance to parchment, commend it for many important purposes in which strength and durability are requisite. Having the appearance of vellum, it is likely to supersede the use of that substance in bookbinding, and without doubt it will be largely employed for legal deeds, policies of insurance, leases, and similar important documents. We have seen maps and prints which have been subjected to this process, and the smoothness of surface produced, leads to the belief that they will not speedily be soiled, and that when soiled they may be very readily cleaned. This parchment paper is well fitted to receive oil colours, and it takes water colours admirably; so that in Art and in commerce equally, the discovery promises to be of the first importance. We understand this substance will shortly be introduced into commerce by Messrs. Thomas De La Rue, & Co.

We now know that an immense variety of vegetable fibres are fitted to be formed into paper, and that from many of them a superior kind can be manufactured. We are, therefore, but little dependent upon the supply of rags, which have been said to be unequal to the demand. We may also, by the treatment to which Mr. Gaine subjects the paper, render it stronger than the animal skin; while at the same time it is fitted for writing, printing, or painting upon. When this important discovery comes more fully before the public we may return to its consideration.

Since the above was written, attention has been directed to the use of this acid process for improving the appearance of photographs, and, as we should suppose, for increasing their permanence. When finished positive photographs are subjected to the above mode of treatment, a slight modification is rendered necessary in consequence of the harder nature of the paper upon which they are printed. The following is a description of the manipulations, which, owing to the powerfully corrosive nature of the acid, must be performed with great care:—

"Take a good sound stoneware jug, holding about a pint, and stand this in the centre of a large pan. Measure out eight fluid ounces of sulphuric acid (oil of vitriol of commerce will generally be found sufficiently strong to be used), and pour it into the jug; then measure four ounces of water and pour that into the sulphuric acid; not hurriedly, but taking about ten seconds for the purpose. Stir the mixture now with a glass rod, cover the jug with a plate, and leave it until quite cold. Immediately the water and acid are mixed, great heat is evolved, and the necessity for taking the above precautions will be at once evident, since any breakage of the vessel, through the sudden and great heat to which it is subjected, will be attended with the most destructive consequences to almost everything that the acid touches.

"Have ready three perfectly clean dishes, arranged side by side. No. 1 must be of good porcelain, quite dry, and in size about 10 by 12 inches. Nos. 2 and 3 should be very deep, and holding not less than half a gallon each. Into No. 1 pour the mixture of sulphuric acid and water. Nos. 2 and 3 must be filled with pure water, and to the latter a

few drops of solution of ammonia must be added. Now take the photograph (which must be quite dry), and, in the ordinary way, lay the picture side on the acid, taking great care to avoid air-bubbles; then instantly lift it up, and lay the plain side on the liquid. This will not be at all difficult, as the wetted surface curls slightly inwards, the acid producing an opposite effect to that of water. Any part which is not covered with liquid is now to be gently pressed under with a glass rod or a platinum spatula, and the sheet left immersed in the acid for a space of time varying between a quarter of a minute and two minutes, according to the kind of paper on which the picture has been printed. Canson's thin paper will require about thirty seconds; Canson's thick, one minute; thin paper, Saxe, twenty seconds. Whatman and Turner's about ten seconds, if the size has been well removed; but if they still remain non-absorbent, two minutes will not be found too long. After the sheet has soaked for the proper time, gently raise one corner out of the acid, and guarding the thumb and finger from injury with a double fold of blotting-paper, lift it entirely out by means of this corner, and allow it to drain for a few seconds; then with a quick motion completely immerse the sheet in dish No. 2, and move it about in all directions, so as to remove the strong acid from the surface as rapidly as possible. Lift it perpendicularly out of the liquid, and plunge it in again two or three times consecutively, and then transfer it to dish No. 3, where allow it to remain until the whole number of sheets are completed, or it becomes inconveniently crowded.

"Dish No. 2 must be emptied, and refilled with pure water, after about six sheets have been passed through it; and in dish No. 3, a piece of good blue litmus paper should remain, and as soon as this shows the slightest tendency to become reddened, a few drops of ammonia must be added, and the whole well mixed together; for if any, even the slightest trace of unneutralised acid remain in the paper, after coming from this bath, the picture will soon be inevitably destroyed: thus, the necessity of keeping the liquid alkaline, in dish No. 3, will be evident; at the same time experimentalists must not forget that long soaking in ammonia is prejudicial to the half-tints of the picture, and thus the excess of the alkali must be small.

"After coming from the ammonia bath; the sheets will want washing two or three times in clean water, and they can then be dried in any convenient way. The paper, when dry, will have an uneven, crumpled appearance, and will require either to be carefully mounted, or passed between rollers, to render it smooth again."

We would strongly recommend photographers to institute experiments on their positive pictures, in the manner above described; for which method we are indebted to Mr. W. Crookes: the pictures are greatly improved in appearance, and are far more enduring.

ROBERT HUNT.

VISITS TO PRIVATE GALLERIES OF THE BRITISH SCHOOL.

THE COLLECTION OF WILLIAM BASHALL, Esq., OF FARINGTON, LANCASHIRE.

THE collection of pictures of our own school, formed only of late years by Mr. Bashall, with a taste and discrimination which do honour to his love and knowledge of Art, may, for the greater part, have either been commissioned by himself or purchased by him from the painters themselves, for all are of recent production. Mr. Bashall resides in a district rich in British Art. We have felt it a duty to speak especially of the more than liberal support which our painters have received from the neighbourhood of Preston and Manchester; and there are other galleries in the same localities, yet to be described, not less interesting than those already noticed. The pictures of which we now speak are distributed in the lower rooms of a mansion well lighted; inasmuch that many of the pictures look more fresh than when exhibited—for a large proportion of them have lately hung on the walls of the Royal Academy, productions of Maclise, Goodall, Hilton, Stanfield, Roberts, E. M. Ward, Linnell, Cooke, Creawick, Johnston, Poole, Frith, Egg, &c. &c.

'An Episode of the Happier Days of Charles I.,' F. GOODALL, A.R.A.—This picture will be remembered among the engravings that accompanied our sketch of the artist's life. As to light and colour, it is the most brilliant work ever executed by its author. Every work since this is much more subdued in tone, with a deference to the colour and feeling of the Dutch school. It hangs here very advantageously near a window, and comes out with infinitely greater power than it did in the Academy. The subject is a felicitous conception; it is the only composition that we have ever seen in which Charles I. is represented otherwise than in embarrassment, peril of his life, or in death—with the exception of Vandyke's sketch in the Louvre.

'The Child Timothy,' J. SANT.—This picture is well known from the engraving which has been published from it; he leans his head on his hand, and is in the act of unrolling a scroll.

'The Infant Samuel,' J. SANT.—This is a pendant to the preceding, and, as a pair, no two pictures can sort together better. The qualities of both are identical; they are extremely simple, and are painted without show of colour—in virtuous reliance on expression and *chiar'oscuro*.

'Milking Time,' J. LINNELL.—The theme is not an aspiring one, but it is carried out without the introduction of any incident to vulgarise the composition. It is small, and was painted in 1847: essentially a dark picture, closed on the right and left by trees, and showing principally groups of cows.

'The Portrait,' W. P. FRITH, A.R.A.—This is suggested by the description in the "Spectator" of Sir Roger de Coverley and the Spectator viewing the portrait, which, it will be remembered, is represented in all cases—for it is a stock subject—very like a Saracen's head. Both figures are full of interest, but there is something successfully whimsical in the pose of the baronet.

'The Stricken Deer,' A. ELMORE, R.A.—This was painted as an illustration to those verses of Moore's Irish Melodies, "Oh, what was love made for," &c.; it contains one figure, that of a lady in white, to which has been communicated a sentiment in consonance with the poetry.

'Gaston de Foix taking leave of his wife before the battle of Ravenna,' Sir W. L. EASTLAKE, P.R.A.—This is a large picture, painted from a passage which occurs in the life of Louis XII., and it has been worked out with that consistency of purpose which distinguishes all the works of the president. Gaston de Foix is as much a favourite with painters as he has been with poets and annalists; every striking incident of his life has been illustrated. We find him here seated, wearing a suit of black plate armour, over which is cast a white surcoat, and near him lies his plumed helmet. There is a high and pure tone of romance in the picture—this perhaps is carried to extremity; be that as it may, the relation between the figures is eloquent in the tenderest terms of the heart, and the impersonation is no other than the chivalrous De Foix.

'Going to School,' F. GOODALL, A.R.A.—This small picture was painted in 1851: those who are "going to school" are two cottage children, a boy and girl, whose mother stands watching their tardy progress. The composition is throughout rendered with infinite care, and the figures are distinguished by all the valuable points which characterise the children generally introduced by this artist into his works.

'Martha,' C. R. LESLIE, R.A.—One of the single figures of which this artist has painted very many, all of which abound with suggestion and allusion to the source of the subject. The figure here is seated; the features are seen in profile. She is looking thoughtfully from the window on the moonlight sky. The manner of these works is free and sketchy, but in this manner they are very masterly.

'Brunetta and Phyllis,' A. SOLOMON.—This picture will be remembered as having been exhibited some few years ago in the Academy, and within a season or two of the exhibition of the 'Discipline of the Fan,' a subject also from the "Spectator," and, like this, containing numerous figures. The interpretation of the passage is difficult on canvas, but it is set forth here with as much perspicuity as the subject admits. The triumphant air of Brunetta, and the swooning of Phyllis, explain the story as a

case of rivalry, to which greater point is given by the dress of Brunetta's sable attendant being identical in pattern and material with that of Phyllis. Then the assembly is divided into two parties, one of whom sympathises with Phyllis, and the other sneers with Brunetta. The tone and colour of the picture are sustained in their original brightness.

'The Tax Gatherer,' G. O'NEIL.—We trust that, for the sake of the poor woman upon whom the demand is made, the impersonation of this functionary is a little overcharged. His manner is coarse and overbearing, he is just the man to threaten and oppress; the dog is much scandalised at his insolent bearing, knowing that, although the debt be a just one, the justice of the claim does not palliate undue severity.

'View on an Italian Shore,' J. D. HARDING.—The foreground of this picture is extremely rich in colour, and much broken up with rocks and pools of water—a pictorial confusion, deriving much value from contrast with the more tranquil and airy section of the picture. Composing with the nearer material, there are fragments of buildings dominated by cliffs, the line of which trends round the coast, and far into the view, until lost in the sunny distance. On the beach there are selucche drawn up, which, with some characteristic figures, communicate life to the scene. The manner of the work is forcible and independent, evincing in every passage the knowledge and firmness of a master.

'The Dead Sea from Bethlehem,' D. ROBERTS, R.A.—The view seems to have been taken from the top of one of the houses in Bethlehem, whence is obtained a very high horizon, determined by an even range of mountains. The Dead Sea lies in the basin of the intermediate landscape.

'Over the Hills and Far Away,' T. CRESWICK, R.A.—A subject of that class to which this artist owes his early reputation—consisting of a Welsh mountain stream flowing over a rocky bed, closed on the left by a mass of rock and herbage, and on the right by mountains which retire into distance: it is like composition. This painter is extremely skilful in his arrangement of material; his adjustments have very much the appearance of natural coincidence.

'The Woodland Mirror,' R. REDGRAVE, R.A.—One of those simple and tranquil passages of sylvan nature, for the love of which this painter seems to have forsaken the human form. His selection generally fixes on a placid pool of water embosomed in trees. The "mirror" occupies the nearest section of the composition; a road winds round it, and the view is closed by the shaded depth and nearer substance of a summer grove. The proximate masses, on which the light falls, are painted with a minute elaboration of foliage tracery; every blade of the herbage that skirts the water is most conscientiously individualised, and the lustrous reflections of the water are exquisite in their mimicry of nature.

'The Soldier's Home,' J. SANT.—Like all the works of the painter, a picture of very few parts, the interest being centred in a mother and child—the former kneeling by the side of the bed and teaching her child to pray for the safety of its absent father. It is a dark picture of great power, containing a sparing distribution of light, to each passage of which is assigned a most important function in the composition.

'The First Day of Oysters,' G. SMITH.—An every-day street episode very effectively put together, but to be valued especially for the extreme care of the manipulation. There are three figures—the vendor, an old woman; the consumer, who is content to refresh himself standing; and a girl, who waits her turn, holding a plate. The locality appears to be suburban; it had better been the corner of some well-frequented street.

'Contemplation,' FRANK STONE, A.R.A.—The features of this figure, with their profoundly melancholy cast, declare in a great degree the turn of thought that agitates the bosom of the lady who sits leaning her head on her hand. The female heads painted by this artist are always attractive.

'The Novice,' A. ELMORE, R.A.—This picture formed one of our engravings, published a few months since, with the biography of the painter.

'The Administration of the Lord's Supper,' J. C. HORSLEY, A.R.A.—Engraved in our last month's number.

'The Introduction of Pepps to Nell Gwynne,'

A. EOO, A.R.A.—The style of the composition is jaunty, like that of the diary. Pepps very gallantly kisses the lady on the cheek, a salute which she evidently expected, and receives as a compliment. This picture shows much of the costume of the period at which Pepps wrote. The figures are numerous, and full of vivacious expression.

'Daute meditating his Episode of Francesca da Rimini and Paolo Malatesta,' J. N. PATON, R.S.A.—We do not remember to have seen this picture exhibited. The story of Francesca da Rimini has been set forth of late in an endless variety of versions, derived immediately from the description in the "Inferno," but never before, we believe, has Dante been represented as imagining the episode. We find him here seated in profound meditation under an arch of his house; he sits in profile, his head supported by his left hand; and the narrative is greatly assisted by the subdued light, for the time is evening, and the day is fast fading. The stream of the poet's thoughts is indicated by an airy vision—the figures of Paolo and Francesca, still bound together in the immaterial by that love which they conceived for each other on earth. These figures can be no other than Francesca and Paolo; the sentiment expressed in them is as intense as that we conceive of from the verse; and the Dante before us is no other than he to whom the gossips of Florence ascribed the power of visiting and returning from the blazing tombs whenever he thought fit. It is a production of great power and depth, tender exceedingly in execution, and altogether distinguished by the best qualities of Art.

'Reading the Scriptures,' ALEXANDER JOHNSTON.—A domestic scene from Scottish rural life, consisting of the reader, a young man, and a prominent impersonation of the agroupment,—the aged mother, wasted in sickness, and supported by pillows, whose days are numbered; to these, with a girl and an aged man, is committed the narrative, which extends beyond the mere reading of the Scriptures. The figures are most judiciously lighted, and made out with a generous manipulation.

'Nymph and Cupid,' W. HILTON.—The head of Cupid here is very like the conceptions of Reynolds; the conformation resembles that of 'Puck,' long in the collection of the late Mr. Rogers; of a mould similar to that of the infant Hercules, but there is of course more detail. The picture is well known from the engraving.

'The Gentle Reader,' A. SOLOMON.—This small picture forms a pendant to 'The Stricken Deer,' in the same collection. It is a study of a young lady in white.

'The Market at Antwerp,' Mrs. E. M. WARD.—The characters and their properties are so accurately rendered, that we feel at Antwerp, and nowhere else. The principal figure is a maid-servant, carrying one of those copper pails, of which we see so many in the market-place at Antwerp.

'Edinburgh from Leith Roads,' C. STANFIELD, R.A.—This is always a fine subject in the hands of an artist who can feel its beauties. It contains an endless variety of marine, domestic, and romantic material. The spectator is of course on the Firth of Forth, with a heaving sea passing through the composition transversely. A brig is the nearest and most prominent of the vessels, but there is a great variety of craft, giving life and interest to the scene, which is bounded on the left by Newhaven, and in the centre distances by the lines of the old town with Arthur's Seat, the Castle, and the Calton, the lower parts of the new town lying in airy indistinctness. In colour and tone it is equal to the painter's best works.

'Sheep-washing in the Isle of Skye,' R. ANSDALL.—The scenery here is bold and romantic, the general character of that of the Isle of Skye; the immediate material being rocks and smaller fragments of stone, rank grass, and water. The superintendent, mounted on a pony, watches the progress of the purification with some round estimate of the value of each fleece. The principal action of the scene is confined to a stalwart shepherd, who seizes the struggling animals by the horns, and plunges them one by one into the pool of the mountain streamlet. The sagacious and busy collie looks wistfully on, but he is tied up, with an injunction not to interfere. The sheep are full of life; each looks like a portrait.

'The Picnic in Epping Forest,' W. LINTON, figures by WRIGHT.—The most aged and timeworn trees

seem to have been selected, and brought into this composition, but after all there is nothing of dramatic refinement in the treatment of the subject; it looks like a veritable *fête champêtre*. The figures are costumed as of the time of Charles I.

'Recollections of Venice,' J. C. HOOK, A.R.A.—This is a small and Veronese-like composition, intended literally and morally as allusive to the Venice of poetry. A party of gallant gentlemen have been serenading a company of ladies, who, in admiration of the chivalrous devotion of the former, are rewarding them with flowers. The serenaders are on the water, and the ladies occupy a gallery overhanging the canal, an arrangement extremely picturesque, assisted by the costume of the fifteenth century.

'The Flitting,' ALEXANDER JOHNSTON.—We read here a story of every-day life, made out with a searching fidelity, in which no moving circumstance is forgotten. She who changes her habitation is a young widow; her weeds, especially eloquent on her in the language of sorrow, afford at once painful reasons for her removal from an abode in which, her tears declare, she has passed the happiest years of her life. She leans on the arm of an attendant; her pastor, mounted on his pony, is present to console her on her departure; and we see the waggon laden with her furniture already on the road. The sentiment of the picture is refined; there is no approach to exaggerated affectation, and, although the subject be commonplace, the treatment is free from the alloy of vulgarity.

'San Giorgio Maggiore and the Salute, with Fishing-craft off Chioggia and the Lagoon,' E. W. COOKE, A.R.A.—Rich as is the architecture of Venice, we scarcely acknowledge it without its natural accompaniment—water; and yet the great reason of the wearisome reiteration of these objects is that they can be seen advantageously only from a few points on the water. This view places San Giorgio prominently in the right centre of the composition, showing the edifices on the right and left all very minutely made out. The left is closed by a group of boats, with the Campanile, every object being brought forward with an earnestness which must compel the admission that the version bears with it a singular semblance of truth; it is, indeed, this circumstantiality on which in a great measure the artist relies for the primary interest of his work.

'The Valentine,' F. STONE, A.R.A.—The missive is received by a girl while in the act of dressing, and in the passive excitement which she evinces lies the force of the narrative. The head, with the expression of the features, is a most successful passage of Art, and the colour and brilliancy of the face are very artfully enhanced by the suppressed reds, which foil the flesh hues. It is more natural, less conventional, than other works of its author.

'The Cruel Sister,' T. FAED, R.S.A.—This picture contains figures larger than those which the artist now paints; the subject is also of a class different from that to which he is now devoted; his style and feeling realising into truth more positive that kind of domestic incident in which he has signified himself. The picture illustrates the story of an ancient ballad, commencing,—

"There were two sisters sat in a bower,
Binnorie! O Binnorie!
There came a knight to be their wooer,
Binnorie! O Binnorie!"

We see, therefore, the three walking abroad over the hills which look down upon their castellated home; and the "situation" at once tells a story of demoniacal jealousy. The knight walks between the sisters, and his *devoirs* are paid to the younger, whose downcast look betokens the gratification she feels, while rage and disappointment contort the features of her sister. The costume is that of the sixteenth century. The picture was painted perhaps about the year 1849.

'Josephine Signing the Articles of her Divorce,' E. M. WARD, R.A.—This large picture was exhibited some years ago in the Royal Academy, and will be remembered as containing elaborate and accurate portraits of the personages who "assisted" at a proceeding which was dignified into a great act of state ceremony—and so it is here represented; and the painter has so fully imbued himself with the spirit of the scene as to have thrown much of the style and feeling of French art into his work. The personages present are, Napoleon, Murat, and

Cambacères, on the left; and near the centre of the picture the Queen of Naples, with her back turned to the spectator. Josephine is on the right; she holds the pen with which she is about to sign, and behind her is Queen Hortense, and near Eugène Beauharnois and d'Angely. The subject is historical, and it is treated with becoming seriousness.

'The Spanish Donna,' D. MACLISE, R.A.—Of late years Mr. MacLise has produced but few studies of single figures. This was painted in 1852,—representing a lady singing to a guitar accompaniment, the music-book lying open on her knee. The features are invested with much of the significant expression which he uses generally with such felicity.

'The Crusader's Wife,' J. R. HERBERT, R.A.—A study of a head, seen in profile, of the size of life, and in the manner of its art very like fresco—a feeling readily accounted for, the artist having been employed of late almost exclusively in the decorations of the Houses of Parliament. The bust of the figure is seen, wearing a plain blue drapery; the lady is gazing forth upon the sea, as if looking for the ship which is to restore her husband to his home. This was painted as recently as 1851.

'Crossing the Stream,' P. F. POOLE, A.R.A.—A large upright picture, in which appears a girl carrying a child across a mountain streamlet. The effort used by the girl as necessary to sustain the weight of the child is effectively described by the pose of the figure—a kind of expression not easily seized, from the difficulty which models generally find of resuming exactly a given attitude. The background is open, mountainous, and romantic—of that kind by which this painter always relieves his single figures.

'The Madrigal,' J. C. HORSLEY, A.R.A.—This picture may be remembered by many as having been exhibited in 1852; it was at the late exhibition at Paris; and seeing it here, we think, more advantageously than we have seen it before, it impresses us as the best of its author's works. The conductor is seated, and accompanies the singers, who stand behind him—two of whom, a youth and maiden, are out of time and tune in the interchange of those silent signs of affection, of the passing of which the spectator alone of the party is cognisant. The conductor looks round penetrated with the excruciating discord; but the most remarkable figures are the two impersonations, constituting the audience, an old gentleman and lady—portraits of Dr. and Mrs. Calceott. The former is a very striking figure, beating time with a pinch of snuff between his finger and thumb. The figures wear the costume of the 17th century; and the picture, without being detached in character from our own school, has much of the *genre* subjects of the best Dutch masters. Engraved in the *Art-Journal* last month.

'Fruit,' G. LANCE.—A graceful composition of grapes, melon, white and black plums, with an intermingling of fragmentary foliage painted with much taste.

'The Death Blast,' W. P. FRITH, A.R.A., and A. COOPER, R.A.—The "death blast" is wound by a hunter, who having pursued the stag to the death, now announces with his horn the triumphant conclusion of the chase. He is grouped with the dogs, one of which leaps upon him. The figure and the animals are brought forward with firmness and spirit; the intention of the hunter is at once obvious.

'The New Dress,' T. FAED, R.S.A.—One of those scenes in humble life, in the delineation of which this artist has signalled himself. The composition in its spirit points to Burns' poem, "The Cottar's Saturday Night." The mother and father are seated by the ingle nook, and, while the new dress is being shown, the "neighbour lad" enters, in the act of doffing his bonnet; the relation between these two figures is at once established in the mind of the spectator. The lighting of the figures is as successful as if all had been agrouped at once, and so studied; each is sound and palpable, and in this quality the principals do not unduly supersede the secondaries, but all keep their places, retaining that degree of importance properly due to them. We cannot praise too highly the solidity of this painter's manner, it is original and natural, and otherwise enhanced by the highest qualities of Art.

'The Benediction,' LIVERSEGE.—This picture, which is well known by the engraving, must have

been painted about 1831. A figure veiled, and in bridal attire, kneels at the altar, and receives, in a pose of much grace, "the benediction," which is pronounced by a figure characterised by a feeling of earnest devotion. We have always considered this an impressive production, and though extremely simple, and by no means approaching the finish of the works of the present day, yet, as to sentiment, far in advance of the general feeling of its period.

'Pericles, Prince of Tyre,' P. F. POOLE, A.R.A.—This picture, it may be remembered, was exhibited a few years ago, and may be considered as among Mr. Poole's most important works, having been most carefully painted, and carried out with equally cautious elaboration. There is in all the works of this painter a certain mysticism which separates his larger compositions from the realities of every-day life. If he aims at creation, between life-like conceptions and visionary illusion, he succeeds to perfection. In looking for an instant at this picture, and others which he has produced in the like vein, the spectator may believe that he has momentarily looked into a magic mirror. With a certain class of subjects this is the desideratum which but few artists ever acquire, but in a description of substantial life we can scarcely believe that the painter is in earnest.

'Ferdinand and Miranda Playing Chess in the Cave,' P. F. POOLE, A.R.A.—Very striking in its effect of *chiar'-oscuro* and force of colour. Ferdinand is about to make a move—both being absorbed in the game; and, in order to assist the "situation," a pair of doves are seen on the floor of the cave. Ferdinand wears red, in support of which the composition is otherwise powerful in colour.

'Norah Creinhah,' W. P. FRITH, R.A.—One of the minor studies of this artist, so many of which as single figures he has painted with charming feeling. The features are presented full to the spectator, and the lady wears heather in her hair; altogether an attractive performance.

'The Young Fishermen,' W. COLLINS.—This large and earnest picture must rank among the best productions of its author. The general feeling of the landscape composition is beyond the title given to the picture, being deep, serious, and suggestive. The scene is limited to a foreground by a dense and dark screen of trees, before which is the pool wherein the anglers exercise their craft. One boy is fishing, and another holds up the bottle containing the tithebats already captured.

'The Dogana, San Giorgio Maggiore, &c., Venice,' W. MÜLLER.—We have seen several Venetian subjects by this painter remarkable for the generous breadth of their treatment, and, allowing a little for aggrandisement, representing as truly the real feeling of Venetian material as anything that has ever been done. The picture is large, but, for the subject, by no means too much so. There are on the right boats with a variety of auxiliary proprieties, and the church is brought into the composition in the most opposite site it could occupy, and any angularity or stiffness which might occur in the architecture is very skilfully foiled by other objects. In many of Müller's essays in English scenery there is a playfulness which disposes the spectator, to whom his versatility is unknown, to believe him to have been incapable of exalted description.

'The Flock,' W. LINNELL.—This is one of those compositions put together very successfully from studies of small passages of landscape accessory found in our lanes and commons, of which the intelligence uneducated in Art knows not the value. The flock gives life to the picture, but the well-broken foreground and the dispositions of the distances, although by no means beyond the most commonplace, arrest the attention by their colour and masterly distribution. In the materials of his most aspiring, as for those of his most simple works, this painter seldom moves far from his own home.

'Interior of the Church of St. Jacques, at Antwerp,' D. ROBERTS, R.A.—This is a large upright picture, the figures of which take us back to the Spanish dominion of the Netherlands. The place is thronged with crowds of devotees, whence we may infer the occasion to be some saint's-day, when the reliques are exposed to the awe-stricken multitude. The carved screens come well out in opposition to the airy tones beyond, and, with his usual success, Mr. Roberts gives imposing height and space to the building.

'Lake Lugano,' C. STANFIELD, R.A.—This is a large and rich picture, richly imbued with that tranquil brilliancy which Stanfield gives to his Italian lake scenery. The architecture of the composition, which has a very oriental character, is situated on a little island connected by a bridge with the mainland, which rises into a mountain-chain that closes the view. The picture is full of colour, but it is not felt to be redundant from its able distribution, not only in the nearest section of the work, but also in the remoter parts, which are more or less subdued by atmosphere.

'The Capture of Carrara,' F. R. PICKERSGILL, A.R.A.—This very spirited composition may be remembered by many lovers of Art as having been exhibited in 1852. It is full of action—Carrara being captured just as about to escape in a boat, accompanied by his wife. On the left of the composition a fierce struggle is going on between Carrara and his captors, who drag him from the boat, and on the right the wife struggles to rejoin her husband, but is held in the boat by her friends.

'The Marriage Feast,' J. C. HOOK, A.R.A.—The subject of the picture which was exhibited in 1852 was thus described in the catalogue:—"Signor Torello goes to fight the Turks, and is made prisoner: his wife, supposing him to be dead, is persuaded by her family to marry again. Torello returns, and appears in disguise at the marriage feast, when he makes himself known to his wife by dropping his ring into a pledge cup." Without such a description, it would be perhaps difficult to determine the point of the story. It is clearly a ceremonial festival: we see the astonishment of the wife-bride, and the significant look of Torello, but a further relation between these figures could not be established from the narrative on the canvas. It is, however, very elaborately executed, and possesses otherwise high artistic merit.

'Queen Elizabeth reproves her Courtiers for their Flattery on her rising from an illness,' A. EGG, A.R.A.—This is the sketch made to assist the execution of the larger picture of this subject, which it resembles very closely in every particular.

'Red Deer,' Sir E. LANDSEER, R.A.—This is a large picture, presenting a family group of three of these animals—a stag, a hind, and a fawn. The expression and attitude of the older animals are that of alarm from the approach of some enemy, human or canine. The fixed attention and startled pose, especially of the vigilant stag, is a most happy passage of nature.

'Juliet and her Nurse,' J. C. HOOK, A.R.A.—The subject is from the fifth scene of the first act:—

Juliet. What's he that follows there,
That would not dance?
Nurse. I know not, &c.

The guests are departing, and Juliet and her nurse stand as primary figures in the composition; the former appealing most earnestly to the nurse in reference to Romeo. The picture has much excellence in execution and disposition; but not the least of its merits is the distinctness with which the subject is at once determinable.

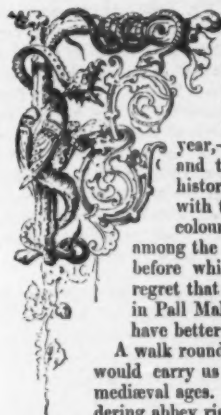
'The Avenue,' P. R. LEE, R.A.—One of the most successful essays that Mr. Lee ever exhibited. We remember the work as it appeared in the British Institution, now some years since; and so popular was the picture, that Mr. Lee painted in succession other similar versions. It is an avenue of forest trees retiring in perspective, the road here and there lighted by flakes of sunshine with admirable truth.

'James the Second receiving the News of the Landing of William,' E. M. WARD, R.A.—This is a replica of the large picture—so we call it, for its condition is much superior to that of a preparatory sketch, having been perhaps touched from the larger work. It is a scene of general consternation and defection—akin to that occasion on which James lamented that even his own children had forsaken him. He has just read the letter which conveys to him the fatal intelligence that seems to paralyse both mind and body. The queen is present with their youngest child, and a conspicuous figure near the king impersonates John, the first Duke of Marlborough, as page in waiting.

Thus, to the *habitués* of the exhibitions, the above enumeration will call to memory many valuable pictures, with which, speaking for ourselves, we have experienced a high degree of gratification in renewing our acquaintance.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER,
WITH ENGRAVED ILLUSTRATIONS.

No. XXVI.—GEORGE CATTERMOLLE.



NEW of the constant visitors to the gallery of the Society of Water-Colour Painters, during the last quarter of a century, but must have latterly marked the absence from its walls of the works of one particular member. His contributions were never very numerous,—rarely more than five or six each year,—yet there was in them such originality of subject and treatment, such an exhibition of antiquarian and historical knowledge, of fancy and imagination expressed with the feeling of a poet, and the power, in drawing and colour, of a true artist, that his pictures were always among the first which the lover of genuine Art sought for, and before which he lingered longest and last. Who does not regret that George Cattermole has withdrawn from the gallery in Pall Mall, and from every other Art-exhibition? "we could have better spared a better man,"—if such an one exists.

A walk round a gallery hung entirely with pictures by this artist would carry us back centuries of our history; for he lives in the mediæval ages. Under the magic influence of his pencil, the mouldering abbey rises up again in all its glory, and is peopled with its former tenants, from the courtly, luxurious abbot, to the scarcely less pampered servitor; for there were in those "religious" houses stores of good things for all ranks and degrees of men—stores for their own gratification, and stores for those requiring the charitable aid of the good fathers of the convent. Side by side, perhaps, of some such subject as "Pilgrims at the Gate of a Monastery," we find a troop of armed men at the portal of a castle, demanding, but not begging for admission; or a "Border Foray," or a "Skirmish of Cavaliers and Roundheads." Passing by these and similar incidents drawn from monastic life and the records of history, we enter, with him, into the banquetting hall of some old mansion, rich in the decorations of

Tudor architecture, or of some castle the foundations of which were laid by the immediate descendants of the men who came over with the Norman, and whose names are to be found in the roll of Battle Abbey; and in this banquetting-hall, its lord and master is feasting his guests and retainers, or dispensing his bounties with no niggard hand to his dependents. In a word, while the mind of the painter is ever busy amid the past, it embraces a wide range of what the past was, in its deeds of violence, and in its acts of chivalry and beneficence.

Though it can scarcely be a question whether we—that is, the public—desire to see what is usually called "the good old times" revived in reality, it is quite certain there is no class of pictures which more powerfully arrest the attention than works that recall them. Who would care to hang on his wall a representation of a dinner at the Freemasons' Tavern or the Trafalgar, or of an aristocratic gathering at Almack's, or of the interior of a church in Belgravia during service? The eye and the mind alike shrink from such pictorial inanities; with all our love of the advantages among which we live, and with all our appreciation of the comforts, social and political, that surround us on every side, we revert with no little pride and pleasure to what our ancestors were, and to what they did; and feel grateful to the artist who, like Cattermole, can summon up the past from the sleep of death, can rebuild castle, abbey, and hall, and cause them to be again inhabited by the men of an iron age, but in whose hearts dwelt love, and honour, and every noble feeling—associated, however, as mankind always must be, with others into whose bosoms the slightest ray of sunshine from the throne of purity and goodness could never penetrate.

George Cattermole was born at the village of Dickleburgh, near Diss, in Norfolk, in August, 1800. At an early age his attention was directed to the delineation and study of the architectural antiquities which particularly abound in his native county. At the age of sixteen his name appeared as one of the illustrators of Britton's "English Cathedrals." In the execution of such works the young artist laid the foundation of that architectural and antiquarian knowledge he has subsequently brought to bear on his ideal works; and while thus engaged, his mind, doubtless, received so strong an impression of the picturesque character of the feudal times, as to make it for the future the leading idea of his art; and certainly he could not have decided upon one more varied, more attractive, and in many respects, more original. As Scott, with his pen of romance, broke up what may be called the fallow-ground, or the waste lands, of literature, so Cattermole, with his pencil, entered upon a new field of art, and brought to light treasures of pictorial beauty of which men generally had little knowledge, and held in yet lower estimation. Scott and



Engraved by J.

THE ARREST OF STRAFFORD.

[J. and G. P. Nicholls.

Cattermole may very properly be associated together as resuscitators of a buried world, though the artist only followed the path marked out by the poet and romancer.

Yet if Scott had not pioneered the way into the shadowy land of the past, there is little doubt but that Cattermole, from his early impulses and education, would have turned his thoughts thitherward. At all events, he travelled into Scotland, in 1830, for the purpose of making sketches of the localities introduced into the writings of Scott: many of these have been published in various

forms, and a large number are widely known as illustrations of the "Waverley Novels." But the book with which Cattermole's name is most closely associated, as an illustrator, is the "Historical Annual," written by his brother, the Rev. R. Cattermole; it was published in two volumes, and is devoted to the history of the great civil war.* The engravings in these volumes, executed

* Mr. H. G. Bohn has purchased the copyright of this work, and is now publishing it, in one volume, at a greatly reduced price: we do not know a more interesting illustrated book than this to be had for one guinea.

under the superintendence of the late Charles Heath, manifest the power and versatility of the artist's genius in a remarkable manner; so much so that one scarcely knows which most claims our admiration—the picturesque beauty of his architecture, the drawing and grouping of the figures, or the antiquarian knowledge shown in the costumes and accessories. As examples of these three qualities respectively, we would, instance, though only chosen at random, as it were, the following plates in the first volume: "Republican Preaching," in the interior of some richly decorated church or cathedral; "Goring Carousing," and "Selling Church Plunder." It has always appeared extraordinary to us that an artist, whose eye and hand must have been for so long a period occupied with the mechanical operations of architectural drawing, could give to his figures so much of truth, freedom, and vitality—so much of character and of nature. This is a rare combination of artistic excellence. To look at some of Cattermole's drawings, one would certainly say he was an architectural draughtsman, who treated his subjects poetically and picturesquely, yet in accordance with the strict rules of the science; examine other pictures by him, and you would call him a painter of history only: there are others again, such as the "Skirmish on the Bridge," and more especially the "Sortie from Latham House," that would almost restrict him to the title of a landscape-painter. But we will endeavour to recall to mind a few of the works which we remember to have

seen in the gallery of the Water-Colour Society, of which Cattermole was a member for more than twenty years.

We recollect two of his finest compositions, exhibited in 1839: the one, "Sir Walter Raleigh witnessing the Execution of the Earl of Essex in the Tower," a large drawing—the subject set forth with dramatic power, and all its details made out with the utmost skill and care. The other was entitled "Wanderers Entertained;" but the subject is now widely known by that of "OLD ENGLISH HOSPITALITY," the name given to Mr. Egan's engraving from the picture, and published by Moon. We have introduced it among our illustrations, being, perhaps, one of the best works we could select as showing the "style and character" of Cattermole's productions. It is quite impossible to contemplate such a scene—which, though a painter's "fancy," records a fact—and not be sensible that the progress of civilisation and the increase of wealth, have not been accompanied by such an exercise of household charity as was a characteristic feature of the social condition of the middle ages. The "Castle Chapel," the most important work, in size and composition, exhibited in 1840, shows a number of figures—many of whom are armed for battle—in the act of devotion. There is a feeling of solemnity and awe in this work which, in spite of the warlike appearance of the assembled worshippers, knight, squire, and man-at-arms, invests it almost with the dignity of a sacred subject.



Engraved by

THE HUNTING PARTY.

[J. and J. P. Nisholls,

Of several drawings painted in 1843, some have been engraved, as "Hamilton of Bothwellhaugh preparing to shoot the Regent Murray, in the Streets of Linlithgow, in 1570;" the figure, standing at an open mullioned window, with a pistol in his hand, shows great determination in expression and attitude. We think we saw the picture, with several others by Cattermole, in the *Palais des Beaux Arts*, Paris, in 1855. The "Chapter House," and "After the Second Battle of Newbury," two other works of the year 1843, may be classed among his best, the latter especially; it is a night scene, representing the royalist troops encamped before Donnington Castle; the near part of the picture is thronged with figures and all the material of the warfare of the times; from the windows of the castle issues a strong glare of light, most skillfully managed.

"Benvenuto Cellini defending the Castle of St. Angelo," and the "Visit to the Monastery," both exhibited, with several others, in 1845, are two drawings of very opposite character, but each admirable in conception and general treatment; the latter shows a party of cavaliers and ladies, mounted on their steeds and palfreys, received at the gate of the monastery by its inmates, headed by their principal; some noble trees, whose ages appear antecedent to the building, add greatly to the picturesque quality of the composition. But, perhaps, the most extraordinary display of Cattermole's powers in landscape is to be seen in a picture exhibited in 1846, and entitled "The Unwelcome re-

turned;" it is a magnificent forest scene, such as no other country than our own could show ere the necessities of the population had uprooted the giant trees of the woods, and converted the habitation of the wild deer into a fruitful field. "The huge boles of the oaks seem to be gnarled with the wrinkles of five hundred years, and hold the ground with a tenacity that appears to defy any human power to disengage;" their arms, each one equal in magnitude to the trunk of a tree of modern growth, twist and stretch out in every direction, forming a low and shadowy roofing to an avenue along which a mailed knight rides slowly and thoughtfully; the idea of the subject is taken from Scott's description, in "Ivanhoe," of the return of Richard *Cœur de Lion*. Our estimation of this picture, in our notice of the Water-Colour Exhibition, was summed up in these few brief words:—"A work of such power as not to be equalled by the utmost effort of any living artist." We know not who is the fortunate possessor of this picture, but the owner ought to regard it with something like feelings of veneration.

This was the last work of a size and character to demand especial reference, which Cattermole has exhibited; he contributed several comparatively small drawings in 1849 and 1850 to the society of which he was so valuable a member, and then withdrew his name from the roll of the institution, to the infinite regret of all who had been accustomed to see the walls of the gallery annually adorned with his works. We know not the cause of his secession, but

it probably arose from a desire to devote his time to oil-painting, in which he has been engaged for the last five or six years; during this period he has executed several pictures similar in character to his water-colour drawings, and of greater magnitude. It has never been our good fortune to see any of these oil-paintings, but we can readily believe—recollecting, too, how freely he used body-colour in his drawings—that he would attain even greater power with his new medium than with that he had previously employed, though this seems to be scarcely possible.

Mr. Cattermole has somewhat recently been made, by special diploma, a member of the Royal Academy of Amsterdam, and also of the Belgian Society of Water-Colour Painters—appointments which do honour to his genius, while they reflect the highest credit on foreign liberality of feeling. He was also awarded a first-class medal by the international jury of the Paris Universal Exhibition of 1855, to which he contributed several drawings. Of these the French critics spoke in the strongest terms of commendation. One, M. Gautier, in his *Beaux Arts de l'Europe*, says, "The water-colour drawings of Mr. Cattermole have a brilliant and harmonious scale of colour, which shows an intelligent study of Paul Veronese and the Venetian masters; the subjects, usually selected from history or the legends of the middle ages, have in them nothing of that Gothic formality nor minute trivialities which we are too apt to believe

it is essential to adopt when treating of analogous scenes. He has continued, in water-colours, the romantic revolution commenced by Scheffer, Deveria, Poterlet, Delacroix, L. Boulanger, and, above all, by Bonington, the most natural colourist of the modern school, many of whose qualities of painting he has learned how to appropriate without servile imitation." Complimentary as these remarks are to the artist, we do not think the writer has formed a correct judgment upon his works; Cattermole is one of the last painters whom we should suspect of borrowing from another, or even looking at him with any idea of imitation. He is entirely original in all that he does, and, as it seems to us, in his method of working; his colouring, especially in some of his later works, does, indeed, remind us now and then of the old Venetians, but we regard the similarity as an accident, so to speak, on the part of our gifted countryman, and not the result of intention. His only master—or rather mistress—is, in our opinion, Nature, which, however, he studies in a way peculiar to himself, and which he sees with the eyes of one who lived centuries ago; his whole world, including things animate and inanimate, has nothing in common with the present—it is not that wherein we dwell. A writer in the *Bulletin of the American Art-Union* of June, 1850, which we have before us, humorously says, "Cattermole undoubtedly was some stalwart knight or wandering minstrel of the fourteenth century; he died, but our railroad age has



Engraved by]

OLD ENGLISH HOSPITALITY.

[J. and G. P. Nicholls.

been suffered to reproduce him, in order that we might pictorially learn from him how noble errands, gentle damozels, grey seneschals, and reverend friars behaved. I never saw a drawing by him that was not a *poem*—sometimes, indeed, very rugged border minstrelsy, but as often truly epic and elaborate in theme, if not in execution. *Here* he is very dashing and loose" [we cannot agree with this remark: his pencilling is bold, but extremely careful]: "he seems to paint by inspiration; there is no evidence of effort; the result is *always* delicious colour, *generally* a true grasp of his subject, which makes it a reality."

In the majority of the pictures which illustrate the age of chivalry and romance, it appears to have been Cattermole's aim to exhibit the noblest characteristics of the period—the heroism of the "belted knight," the devotion and willing obedience of the vassal, the open-hearted liberality of the wealthy, the gratitude of the poor and destitute. In those days the high-born and the lowly were less isolated from each other than now—there was a mutual dependence felt and acknowledged by all, and yet exercised independently, without undue subservience on the one side, or supercilious pride on the other; it is thus that the artist writes his history of the past. In his illustrations of monastic life—full as it is of the picturesque—he has undoubtedly succeeded in investing them with a deep religious feeling, as if he were thoroughly convinced of the fact that, notwithstanding all the faults and abuses of monastic institutions, they were,

in our own country especially, the nurseries of religion and learning, and not unfrequently of liberty also, at a time when almost every art and science, save that of war, was in the keeping of "hooded monk and sandalled friar" only.

For the last six or seven years the attention of this artist has been turned almost exclusively to sacred subjects, chiefly from the New Testament, and we have heard from those who have had opportunities of seeing them that these constitute his best productions. Will he allow us to ask, on the part of the public, that it too may be afforded similar opportunities? All have regretted his withdrawal from the Water-Colour Society, but why will he not exhibit his oil-pictures in galleries that are open to receive them? why does he permit them to pass immediately from his studio into the possession of the purchaser, who is always at hand to carry off every work he finishes? We must enter our urgent protest against this practice, and hope Mr. Cattermole will pardon us for telling him he has no right "to hide his candle under a bushel." Providence endows with especial gifts for especial purposes—that they may be used for the good or the gratification of others; and the "others" include *all* who might derive the benefits these gifts are capable of affording, if they come within their grasp, and not the *few* only who are able to pay liberally for what they receive. Every Art-lover deprecates the absence of this original painter from the exhibitions of the season, and desires to see him again, as in "the days of yore."

ILLUSTRATIONS OF THE BOOK OF JOB.*

ALTHOUGH a notice of this very beautiful volume appeared in our columns two or three months ago, we are induced to refer to it once more, principally because we have now an opportunity of showing our readers some examples of the wood engravings, from Mr. Gilbert's designs, which ornament



the book. The characters and descriptions that form the subject of this passage of sacred writing have led the artist into a field new to him, and which, therefore, must have entailed upon him a considerable amount of study, especially in such matters as pertain to the natural history of



Eastern countries; and he has here shown as much skill in the delineation of botanical objects, of animals and reptiles, and of landscape, as he

* THE BOOK OF JOB, illustrated with Fifty Engravings, from Drawings by John Gilbert; and with Explanatory Notes and Poetical Parallels. Published by Nisbet & Co., London.

has in many previous illustrated works in his figure compositions. Look, for instance, at the second engraving we have introduced, representing the "Behemoth," and at the last, illustrative of the "Cobra," both of them drawn with as much truth as if intended only as examples of natural history: there are many others in the volume of equal beauty and power. The figure subjects we have selected are



respectively entitled "The Ambush," "Longing for Sunset"—a little gem in spirit and execution, and "Miserable Comforters;" everywhere the artist appears to have thoroughly felt the inspiration of the various passages on which he has employed his pencil, and to have expressed his feelings in the most poetical language of Art. We must point out as a few of the most noticeable examples, "The Mourner,"



"Harvest Home," "Thou shalt come to thy grave in a full age," &c., where the dead body of an old man is carried on a bier to its last resting-place, through a field of ripe wheat; "Like a Flower," a magnificent group of wild plants, beside which lies a sickle; "The Storm," "I was Eyes to the Blind," "Conscience," &c. The variety of subject which "The Book of Job" offers to the artist has brought Mr. Gil-



bert out in unusual strength, combined with originality; and while we observe a certain harmony of conception and feeling throughout the entire series of designs, there is far less sameness than might be expected from the thoughts of one mind, and the working of one hand—which, moreover, have so long been engaged in labours of a similar nature. A more welcome volume than this has not been before us for many a long day; and the noble poem could scarcely have found a better illustrator.

TALK OF
PICTURES AND THE PAINTERS.

BY AN OLD TRAVELLER.

CHAPTER VI.

Giorgio Barbarelli—Harmony of appearance and character—Name of "Giorgione"—Distinctive characteristics—Loss sustained by Art in his early death—Morto da Feltre—Frescoes of Giorgione—Rarity of his authentic Works—Of some of the few in England—Fitzwilliam Museum, Oxford—Royal Institution of Liverpool—The Edinburgh Institute—Drawings at Oxford and Chatsworth—Thirlestaine House—Castle Howard—Bowood—Portrait of Giorgione—Works in the Louvre—The Dresden Gallery—Venice—*Amende honorable* of Von der Hagen—Palazzo Manfrini—Barberigo Pictures now at St. Petersburg—Studies of Heads—The Muses—Venetian Academy—The Stilling of the Tempest—Sebastiano del Piombo—See him in Rome and Venice—Works in our own possession—London—Edinburgh—Hamilton Palace—Pope Clement VII.—Mr. Harford, of Blaise Castle—Marquis of Lansdowne—Works in the Louvre and at Berlin.

THE significant augmentatives of Italian speech are not often used in compliment—they are more frequently the expression of disapproval; even the excellent Masaccio received that well-known extension of his own name, "Maso,"* rather as a good-humoured reproach for his neglect of externals, and for the effect of that negligence on his personal appearance, than as an acknowledgment of his greatness, which all were yet ready to admit. But with Giorgione the case was different: if the names of Giorgio Barbarelli, derived from his family and sponsors, have been all but forgotten in the more familiar "Giorgione," that last recalls no mere eccentricity, no peculiarity of habit—the appellation was assigned to him by common consent, because it well expressed the greatness and distinction attached to his whole being, mental and physical. The stateliness of his lofty stature, and the grandeur of his person, no less than the deep seriousness of his mind and the warmth of his heart—the latter giving unusual beauty to features not otherwise remarkable—these all rise to the pleased and grateful memory at sound of that name, Giorgione: there is, accordingly, but one feeling and one opinion as to the great and distinctive characteristics of this beloved master; "admirable," "noble," "sublime;" these epithets are applied, and justly, to other painters by the coldest of our critics, nor are they refused to Giorgione—but to him there belongs, moreover, a yet dearer distinction; one that all true lovers of Art have agreed to accord him, and that without a dissentient voice. Loving—as all we know of him concurs to prove—much, also has he ever been loved; you have but to open the first good authority, contemporary or modern, that may lie beneath your hand, to be persuaded of the fact. Nor will any be surprised at this who reflect on the character of his works: remembering the elevation of thought that attracts, the depth of feeling that binds us, to this earnest master, all will perceive that he who loves Giorgione can well render his reasons for that love.

Endowed with equal, nay—and that in the grandest essentials—with superior powers of mind and finer qualities of heart than had been assigned to his justly renowned compatriot and disciple, Titian, what might Giorgione not have done had length of days been added to the rich store of his gifts? Is it too much to believe that the downward tendency, of which, even in his day, certain symptoms had become apparent, might have been arrested in its course had Giorgione (the ordeal of his fiery youth passed through) been permitted to settle into the wise and genial worker that he must have proved in those fairest fields of Art towards which his best nature ever led him? We think not; the first place among painters would assuredly have been the conquest of his maturer age, had that maturity been permitted. But little more than a third of Titian's appointed period was that accorded to Giorgione; yet what evidence has he not left us of the much that was to come?

"He looked on life and nature with the gaze and the feeling of poet and painter in one," is the ob-

servation of one German writer—a simple truth; nor is the poet ever to be divided from the painter, if either would speak effectually to human hearts. "The figures of Giorgione may be said to represent an exalted race of beings, capable of the noblest and grandest efforts," remarks another; and he, too, is right: the consequence was one that could not fail to follow from that elevation of nature distinctive of Giorgione. Enumerating the peculiar characteristics of various masters, and comparing the heads painted by certain of the greatest among Italian artists, one of our own writers, speaking to the same effect with those of Germany cited above, remarks that in the heads of Giorgione many of the best qualities lauded in all others are combined; and says in conclusion, "then what power of thought, what intensity of feeling, will be found in all that Giorgione has left us"—or words to that effect, for the writer quotes from memory, and may not be strictly accurate as to phrase, although certainly true to the thought. Such instances might easily be multiplied, but let those given suffice.

The too early death of Giorgione is attributed by some writers to plague, but there is no record of any plague prevailing in Venice during the year 1511, which was that of his decease; and Ridolfi, who had ample means for ascertaining the truth, assures us that he died from a different cause, which he describes as follows:—The Florentine, Pietro Luzzo, called also Zarotto and Morto da Feltre, having repaired to Venice in company with Andrea di Cosimo, was there entertained with frank kindness by Giorgione, who did him numberless good offices, and finally admitted the stranger to his intimacy and confidence. But Pietro repaid those benefits with the basest ingratitude; he found means to estrange from Giorgione the affection of a beautiful Venetian, to whom he was but too passionately attached; the false friend and faithless betrayer are even said to have fled together, and the double wound thus inflicted proved fatal,—the ever-lamented life of Giorgione was cut short, not by disease, but by grief.

Lanzi, alluding to the portrait of Morto da Feltre, pointing to a death's head, now in the Uffizii, and said to be painted by his own hand, has the following:—"Io penso che sia effigie di un uomo incognito, il quale si fece figurare con un dito rivolto verso un teschio di morto, per risvegliare in sé, qualora il mirasse, il salubre pensiero della morte; or nel nostro quadro, il teschio capricciosamente fu preso per simbolo del nome Morto, e si è dato per ritratto e opera del Feltrese."* And the learned Abate is doubtless right; he remarks, further, that the portrait of Morto, as given by Vasari, is altogether different from that of the Uffizii,—a fact of which any one may convince himself who will compare the latter with that in the second or subsequent editions of the *Vite*.†

Few traces of the frescoes executed by Giorgione now remain. The "siroccos and salt winds" might have spared these priceless bequests of a great spirit, to charm centuries yet more remote than is our own from the period of the master; but what the elements have respected, man destroys; change and "restoration" of the palaces once proud to bear these trophies, have all but effaced them; some few poor remnants do indeed remain, but we cannot hope that even these will long escape: this is the more to be regretted, because, although but fragments, they are of striking beauty, and bear ample testimony to the value of all we have lost.‡

The genuine works of Giorgione being confessedly rare, and many bearing his name which have no claim to the honour, England may hold herself fortunate in the possession of several pictures, the origin of which is undoubted. In collections open to the English public they do not abound; the authenticity of the "Peter Martyr," bearing the name of Giorgione, in our National Gallery, has been questioned: the picture at Hampton Court, although bearing the name, and admitted to be a fair production of some good imitator of Giorgione, is not believed to be by his hand. The Fitzwilliam

Museum, at Cambridge, is more fortunate: the "Adoration of the Shepherds," now there and formerly in the Orleans collection, is without doubt an authentic work of the master—"Edel in den Charakteren, zumal das Kind sehr schön, glühend und gesättigt in der Färbung, dies—aus der Gallerie Orleans stammende Bilde"—as above said—"ist in allen Theilen dem Gemälde mit Jakob und Rahel in der Dresdner Gallerie nah verwandt."* The Royal Institution of Liverpool is in possession of a portrait, said to be that of Guidobaldo, Duke of Montefeltre. This work, not known to the present writer, is affirmed by competent authority, to exhibit the elevated conception, and deep golden tone of colour, proper to Giorgione.

There is a small portrait of a man by the same master in the Edinburgh Institution; we name it here chiefly because the work is of the few accessible to public inspection, the colouring, as a whole, not being such as to attract the lover of the master from a distance, as does that of every other work of Giorgione with which we are acquainted; but there is no question of its being by his hand. At Oxford there is a valuable drawing, more to be prized in our circumstances, if of undoubted authenticity, than even the finished work: this is a landscape with figures. An exquisite and certainly genuine example of Giorgione's drawings will be found at Chatsworth—"Christ and the Woman of Samaria;" there are, moreover, said to be two small ones at Lowther Castle—the writer has not seen them, but hopes to verify the statement, if fact, at no distant period. There are others in the collections of our nobles and gentry: the horseman at Stafford House, the knight in armour in the collection of the late Mr. Rogers, two pictures in the Ashburton collection, the portrait of a man at Devonshire House, and the daughter of Herodias, in the possession of Mr. Holford, though in some cases injured by restoration, are all within reach of the English lover of Art. At Thirlestaine House, the seat of Lord Northwick, near Cheltenham, is a work by Giorgione—the "Woman taken in Adultery," some of the best qualities of the noble master authenticate this picture, which is of great value; the expression given to the woman is most touching, her attitude, no less than the face, exhibit the deep humility proper to her offending condition. There is a precious fragment at Castle Howard; but in no English gallery have we a picture more profoundly interesting to those who love the master, than is the "Shepherd," in Lord Lansdowne's collection at Bowood—that shepherd presenting the portrait of Giorgione himself, as all who remember the profound depth of feeling in "the dark glowing eyes" of that in the gallery of Munich, will at once perceive.

If Giorgione was not handsome, as authorities aver, he was much better than merely handsome: in his face is that best beauty, earnest thought, and true warm feeling. Returning ever and again, as one does to the Munich portrait, the shadow of that cloud thrown over his devoted life by the traitorous Feltrese, seems even now impending; you indignantly refuse to believe that the forgotten vows of a worthless woman can have wrecked that noble being; but when the envenomed wounds of friendship spurned, and confidence betrayed, are added to the sum of wrong, you comprehend how that heart, so tender, should burst with the weight of its anguish, and you seek relief from the intolerable pain of the recollection, in vengeful rage against the wretch who could thus reward his benefactor. Ever commend me to a good fit of anger if the eyes are blinded by tears for a grief that cannot find remedy; most effectual is the heat of it for absorbing those drops which you will not suffer to fall, because the cold and uncaring are around you, and never does one want that relief when the thought of Morto is presented. Not *his*, the beautiful head of the Uffizii—do not believe he looked like that—no! not at any moment of his evil life. The hard, stony glance, the coarse mocking expression of mouth, of the Aretine portrait, each aiding the other to mar a face made up of features else not unhandsome, these may indeed belong to Morto, and so it is

* "The son of the notary, Ser Giovanni di Mone (Simone) Guidi, of Castello San Giovanni, in Val d'Arno: he is inscribed in the old book of the Guild as *Maso di Ser Giovanni di Castello Sangiovanni, mcccxciv*." Gaye—"Carteggio inedito d'artisti del Secoli, xiv. xv. xvi." 1, 115; see note to Mrs. Foster's Translation of Vasari, vol. i. p. 402.

* Storia Pittorica, vol. i. p. 170. Edit. Pisa, 1815.

† See the portrait of Morto, in the edition of Florence, 1822, vol. iii. p. 449.

‡ See Zanetti—"Varie pitture a fresco de' principali Maestri Veneziani," where some relics of these lost treasures are preserved.

* "Noble in the characters, the child especially very beautiful; the colouring full and glowing. This picture resembles in all respects the meeting of Jacob and Rachel in the Dresden Gallery."—See also Dr. Waagen's "Treasures of Art in Great Britain," vol. iii. p. 446.

that Vasari gives them. For the woman, let her pass—a creature fit only to waken the contempt of a moment and be forgotten: grief and shame, that such as she was could give pain to the heart of Giorgione! But I hold firmly to my belief—from wounded friendship, not slighted love, came the arrow that found the joint of his armour: one grudges to him who so treacherously sent it, the death, but little merited, which he found, say his compatriots, soon after, on the field of battle. Yet is there one thought that might help us to part in charity even with *Morto da Feltre*. After betraying his friend, he took service with the Venetian republic, though Florentine by birth, and with no interest in its quarrel: did he hope thereby to expiate the crime that blackens his name? or was it that his life had been rendered unendurable by the recollection of that wrong? Let us believe in his remorse, and we shall not so ferociously grudge him his grave.

To the works of Giorgione preserved in the Louvre, we can do little more than refer the reader; they are happily well within his reach, and we must content ourselves with reminding him that he will there find examples certainly genuine. One of these may safely be accounted among the most precious bequests of the lamented master—not for its beauty only, although that is extraordinary, but because it is one of those most characteristic of himself, and gives evidence of qualities so high as to make the beholder more than ever regret the early bereavement suffered by Art in his person. This work alone would largely repay the traveller for his journey to Paris; yea, even in our suffering days, when those hard-hearted, and well-named “iron ways,” have reduced all travelling from one of the best of pleasures to a sore and heavy penance. But there is besides a Holy Family in the Louvre, with St. Catherine, St. Sebastian, and the figure of the donor, a work of the master's early time: there, too, as many will remember, is that picture, said to be a “portrait of Gaston de Foix;” and which owes its origin, as did another described by Vasari, to the well-known discussion between Giorgione and certain sculptors, as to the alleged inability of the Painter to present his subject in more than one aspect at one time, whereas the Sculptor can exhibit the same form in various points of view, if the spectator merely walk round it. “This,” says Vasari, “was at the time when Andrea Verocchio was working on his horse of bronze; and Giorgione affirmed that the painter could exhibit all the different aspects of the figure at one glance, and without giving the spectator the trouble of walking around it.” This he accomplished, in a jesting fashion, by painting a nude figure, with the back turned to the spectator, and with a clear stream at the feet reflecting the front. On one side was a highly polished corselet, which the figure depicted, having divested himself thereof, had laid at his left side, where it served as an effective mirror. The profile on the right was reflected from a glass; and the work, says our author in conclusion, was “sommamente lodata e ammirata per ingegnosa e bella.”* Respecting the Daughter of Herodias receiving the Head of the Baptist, also in the Louvre, and attributed to Giorgione, competent judges express more than a doubt.

The meeting of Jacob and Rachel, considered to be one of the finest of Giorgione's works, and sometimes called his masterpiece, is in the Dresden Gallery. A fine valley, pleasantly embosomed in surrounding hills, is the scene of this greeting; and if the costume and accessories—those of the painter's land and time—be not in strict accord with one's preconceived notions, yet the disappointment at first felt on approaching the picture is not of long continuance: the truth and earnestness of expression in the heads and attitudes of the principal figures, at once compel forgetfulness of those peasants of Friuli, by whom it is, in fact, that the Hebrew and his betrothed are here represented, and the highly-raised expectations with which the traveller approaches the picture, are in the end fully justified.

To the remarkable gift of forgetting, exhibited by our good friend, Von der Hagen, in the case of certain great Venetian painters, we have done ample justice: in the case of Giorgione he does not forget. Being at Florence, he falls into raptures at sight of

a mere copy—by no incapable hand, but still only a copy—of that boast of the Manfrini collection, the lovely lady, touching her lute, whose imperial beauty, according to one of his compatriots, “commands the whole world to bend in adoration before it.” “Since the time when I first beheld her in the Manfrini Palace at Venice,” says Von der Hagen, “has she constantly been present to my thoughts—so life-like is she, so entrancing, so absorbing, that the impression I then received continues in all its force, nor will it ever be effaced; no, never shall I forget her while I have being.” A truly honourable “amende” for that curious lapsus of memory recorded above, dear denizen of your most praiseworthy city, Breslau; but there is even more:—“the rich violet-coloured robes, with all besides of that costly oriental dress bestowed by the lavish hand of the master on this labour of love,” are set down on your tablets this time, among the “never to be forgotten,”* wherefore you shall hear no more of that other matter—we forgive you for it, at once and for ever.

Among the most admired and best authenticated of Giorgione's works is the enthroned Madonna, painted, as is believed, for the Venetian family Soranza, but purchased from that of Balbi, who obtained it by inheritance, for the collection of Mr. Edward Solly. In certain parts the manner of this work recalls that of Giorgione's master, Giovanni Bellini. St. Peter and St. John the Baptist stand on the right of the throne, St. Sebastian and another saint occupy the left; these figures have all the grandeur of character and earnest depth of expression peculiar to Giorgione. The landscape is strikingly beautiful—“Mit dem glühend leuchtenden Horizonte,” says a German writer, “es gehört zu dem schönsten, was man dieser Art aus der venezianischen Schule kennt.” The breadth and fullness of the treatment are equally remarkable, the colouring is deep and glowing, and in all essentials this picture bears a manifest resemblance to the few paintings known to be from the hand of Giorgione—that, for example, of St. Mark stilling the Tempest, in the Venetian Academy.

The almost equally admired “Astrologer” of Giorgione is, or was, in the Manfrini Gallery. An old man, strangely habited, sits beside a marble table; there is a ruined fabric in front of his seat, and in a niche of the building a broken statue of Venus. Gazing into the distance, the Astrologer is holding the instruments of his craft in his hand. A woman stooping, or rather cowering to the ground, is playing with an infant laid before her on the earth, and near her is a young man in armour. In the distance there are soldiers resting beneath a tree. In the gallery of the Barberigo Palace (yielded, as our readers will remember, to Russian entreaty, and now at St. Petersburg) was a treasure of inestimable value in studies of heads by Giorgione. Here also were the “Muses”—“Eine unschätzbare entzückende Darstellung der selig verschwisterten Götinnen,” says a writer of our own day, “vorzüglich anmuthig und poetisch ist die holde Emporklickende im Sternenkranz, die Musik; und Thalia die Schauspielkunst.”

As regards the “Tempesta sedata dal Santo” mentioned above, and now in the Academy of the Fine Arts at Venice, heavy reproach has been cast on Vasari for that he, in his innumerable occupations, did commit the oversight of attributing this work of Giorgione to Jacopo Palma—as happened in his second edition, although in the first he had rightly ascribed it to Giorgione. From the life of Palma it is then that we will now take Vasari's description of the picture, and this, were it only to add another proof to those already adduced, showing that “praise of Venetian painters” does not “come reluctantly from his lips,” as Fuseli—who should have known better, well informed as he doubtless was, than to repeat that refuted calumny of some petulant, perhaps disappointed contemporary of the Aretine biographer—has somewhere said:—“Fece oltre ciò, per la stanza dove si ragunano gli uomini della Scuola di San Marco in su la piazza di San Giacomo e Paolo, una bellissima storia nella quale è dipinta una nave, che conduce il corpo di San Marco a Venezia, nella quale si vede finto dal Palma una orribile tempesta di mare, ed alcune barche combattute dalla furia de' venti, fatte con

molto giudizio e con belle considerazioni, siccome è anco un gruppo di figure in aria e diverse forme di demoni che soffiano a giussa di venti nelle barche, che andando a remi e sforzandosi con vari modi di rompere l'inimiche ed altissime onde, stanno per sommergersi. Insomma quest'opera, per vero dire, è tale e sì bella per invenzione e per altro, che pare quasi impossibile che colore o pennello adoperati da mani anco eccellenti, possano esprimere alcuna cosa più simile al vero o più naturale; atteso che in essa si vede la furia de' venti, la forza e destrezza degli uomini, il muoversi dell'onde, i lampi e baleni del cielo, l'acqua rotta dai remi, ed i remi piegati dall'onde e dalla forza de' vogadori. Che più? Io per me non mi ricordo aver mai veduto la più orrenda pittura di quella, essendo talmente condotta e con tanta osservanza nel disegno, nell'invenzione e nel colorito che pare che tremi la tavola come tutto quello che vi è dipinto fusse vero.”* This is followed by certain technical remarks, all in the same spirit, and to the praise of the painter, showing Vasari's sense of the magnitude of those difficulties overcome by Giorgione in this work, with his perfect willingness to admit their existence, and his readiness, not to say eagerness, to give all due praise to him who had obtained the signal success he so warmly celebrates.† Such passages—with that given by Lanzi in our last chapter—should set at rest the question of justice done by Vasari to Venetian painters; but that they will do so is scarcely to be hoped.

Lanzi, speaking in praise of the same work, alludes particularly to the figures of “tre remiganti ignudi, pregiatissimi pel disegno, e per le attitudini.”‡

Vasari appears to be slightly mistaken in his description of one part of the subject of this work. The moment chosen by Giorgione is not that of the conveyance of St. Mark to Venice, but that of a storm excited by demons, and allayed by the power of St. Mark, St. George, and St. Nicholas. The story, as related by the Venetian chronicler, Marino Sanuto, is as follows:—“On the night of the 25th of February, 1340, a storm, such as had never before been seen at Venice, was raging around the city, when a poor fisherman, labouring to secure his barque on the riva di San Marco, was accosted by a stranger, who desired to be put over to San Giorgio Maggiore.” The fisherman long refused, but won by promises and entreaties he finally consented to make the effort, and rowed the boat safely to San Giorgio; here a second stranger entered, and the two required to be rowed to San Nicolo del Lido, where they found a third awaiting them on the shore. The three thus united commanded their boatman to pull beyond the castles, and into the open bay. Scarcely had they gained the sea before they perceived a galley approaching with the rapidity of a bird on the wing: that vessel freighted with demons, who were obviously proceeding to effect the downfall of Venice. Then the three companions, rising solemnly in their boat, made the sign of the cross, when the demons were put to flight, the sea became peaceful, and the unknown bade the fisherman return to the delivered city. Here they made themselves known to their boatman, declaring themselves to be none other than SS. Marco,

* See “Opere di Giorgio Vasari,” vol. iii. pp. 481, 482. Edit. Firenze, 1822.

† Here follows a free translation, with some little abridgment, of the above, for any who may prefer to see it in English. “He likewise painted a most beautiful historical picture, representing a barque wherein the body of St. Mark is being conveyed to Venice. It is a dreadful tempest, the ships are tossed and driven by the fury of the winds and waves, all depicted with great judgment and the most thoughtful care—as are a group of figures in the air, with demons of various forms, all blowing against the barques in the manner of winds. Impelled by their oars, the ships labour in divers positions to stem the furious waves, but are on the point of sinking. At a word, this work is so well conceived, and so finely executed, that it seems impossible for colour and pencil, however powerful the hand employing them, to express anything with more truth of nature. The fury of the winds, the strength and dexterity of the mariners, the movement of the waves, the lightnings of heaven, the water broken by the oars, and the oars bent by the waves or by the strength of the rowers, all are painted to the life. What more? For my part I do not remember to have seen a more impressive picture than this—all being so truly represented, the invention, the design, the colouring, being all so equally cared for, and the whole so complete that the canvas seems to quiver as it might do if everything depicted were reality.”

‡ Lanzi—“Storia Pittorica della Italia.” Tomo secondo, parte prima. Scuola Veneta.

§ See Mrs. Foster's translation of Vasari's “Lives, &c.,” vol. iii. p. 376.

* Opere, vol. iii. p. 40.

* See “Briefe in die Heimath,” vol. ii. p. 163.

Giorgio, and Nicolo, who had come forth to save Venice from being overwhelmed by the sea. In proof of the fact, which they bade the fisherman declare to the Signoria, St. Mark then presented his ring, the delivery of which to the senate of Venice has been selected by more than one of her painters as the subject of his pencil.

Giorgione painted pictures for his own country, the March of Treviso; one of them—executed for that Vedolago which disputes with Castelfranco the honour of having given birth to the master—is the "Finding of Moses," now in the Brera, a gallery much visited by our people; a second is the "Entombment," still at Treviso; but "the composition is shown," says Sir Charles Eastlake, "in a woodcut which the reader will find in the English edition of Kugler's 'Geschichte der Malerei.'"

That a very high place among Venetian masters is justly due to Sebastiano del Piombo, the most distinguished disciple of Giorgione, will be obvious even to such as have seen no more than the works that form so important a part of our National Gallery; but yet more eminent would have been the position assigned to that painter, by right of his extraordinary powers, had he more steadily devoted them to Art. But Sebastiano resigned himself, as we know, to social enjoyments, and, abandoning his native Venice, passed the greater part of his life in Rome; his later years being spent, unhappily for Art, "in making up to himself," by all permitted and legitimate indulgence, in the varied delights of that delightful city, "for the weary nights and laborious days previously given to his studies."† Richly endowed, indeed, must Sebastiano Luciani have been by nature, since with this feeling, that nights given to Art, and days consecrated to the exercise of her well-repaid toils, were "dreary and fatiguing," he could yet produce such works as we still admire; and great would have been the profit to Art, and perhaps to himself, had he not so early been able to "give himself good cheer."

The question how far Michael Angelo took part in the "Lazarus" of our Gallery has been long since set at rest, nor is there place for it here were that otherwise, neither do we meddle with the inquiry whether the portrait called that of Giulia Gonzaga be really the work for which Ippolito Cardinal de' Medici dispatched the master to Foudi "with four swift horses," to obtain sittings from the "lady, whose celestial beauties, treated by the hand of so accomplished an artist, give us a picture that may be truly called divine;"‡ all know these works, and can examine them at their pleasure. We confine ourselves, therefore, to the mention of some few to be found in other collections. An altar-piece in the Church of San Giovanni Grisostomo, at Venice, with others, both in that city and in Rome, rise appealingly to remembrance, but we name those most easily attainable in preference. There is an Entombment in the Bridgewater Gallery, said, like the Lazarus, to be from a design by Michael Angelo. In the Royal Institution, at Edinburgh, there is a Bacchus and Ariadne, under the name of Sebastiano, but its authenticity is doubted. In the collection at Hamilton Palace are two paintings by this master: one, the portrait of Pope Clement VII., than whom a handsomer or more gentlemanly personage rarely filled the papal chair, is of his earlier and better period; the second, a Transfiguration, "showing in composition and drawing the unmistakable influence of Michael Angelo," is of yet earlier date, being inscribed 1518, with the addition of a long sentence purporting that this picture was formerly presented to the Emperor Charles V.‡ Three very fine works from the hand of Sebastiano are in the possession of Mr. Harford, of Blaise Castle, namely, a Holy Family, a Pietà, and a study of a male head,—the first and last from designs, or in any case after the manner, of Michael Angelo. The Marquis of Lansdowne has a "Monk with a Skull," at Bowood, and there is a St. Sebastian in Lord Radnor's collection at Longford Castle.

In the Louvre they have but one example, a "Visitation of the Virgin," who is received by St. Elizabeth, while Zachariah is also approaching, and descends the steps of their dwelling. This work bears the name of the master, and is dated "ROMA, MDXXI;" thus proving it to have been executed before the fatal period of self-indulgent indolence had closed its leaden wing over the head of the artist, as indeed may be seen from the character of the work. There are four pictures by Sebastiano del Piombo in the Royal Gallery of Berlin: one of these is the Dead Christ supported by Joseph of Arimathea—Mary Magdalen lifts the wounded head of the Saviour, and regards it with sorrow. A second of these pictures represents Christ on the Cross; the other two are portraits—a branch of art in which this painter—following his master, Giorgione, by whose effective portrait in oil he was first made known to the Venetian world of Art—excelled all the artists of his time; it was, in fact, that wherein alone Sebastiano could finally be prevailed on to exercise his unhappily wasted gifts.

Ludovico Dolce, in his "Dialogo della Pittura," relates a story to the effect that Sebastiano, having consented to retouch certain of Raphael's frescoes in the Vatican, which had been much injured by the soldiery during the siege of Rome, was conducting his honoured compatriot Titian through the various chambers, at the time of that great painter's sole visit to the metropolis of Art, when the Venetian, remarking the changes thus produced, inquired, "What presumptuous and ignorant hand has dared thus to mar these heads?" whereupon Sebastiano "became of lead indeed," adds Ludovico, alluding to that office of "Keeper of the Leaden Seal," whence the name "Del Piombo" was derived.* There seems reason to believe this anecdote a true story; yet we do not read it with the satisfaction which might be felt had Sebastiano been a vain or presuming person, but that was not by any means the case. It was in no spirit of overweening arrogance that he had laid hands on the ruined frescoes of the lamented master. Luciani was indeed a man of sense, who had many excellent qualities, his chief defect being that indolence and self-indulgence before mentioned: yet was this a devouring leprosy never sufficiently to be deprecated, and in the case of the patient here in question more particularly to be regretted, since but for that grievous disease of an unconquerable addiction to the pleasures of sense, he would, without doubt, have proved himself one of the brightest luminaries of Art.

THE SOCIETY OF FEMALE ARTISTS.

ON the 1st of June the exhibition of works of Art by female artists, as announced in the *Art-Journal* for the month of May, was opened at the gallery, 315, Oxford Street. The collection contains 358 works of every kind, including original pictures in oil and water-colours, and a very few copies from Reynolds and other deceased masters, chiefly of the old schools. The number of contributors is 145.

It was a bold experiment of these ladies to challenge, on behalf of their sex, a title to public favour as an associated body of artists, able to produce works which might fairly be worthy of notice. Yet it is quite evident they did not over-estimate their own powers, nor need they appeal to the forbearance of the critic to deal leniently with them, nor to his gallantry for his approbation and encouragement. A visit to the gallery can scarcely fail to satisfy even the most incredulous that this institution, if countenanced as it deserves to be, must eventually take its place among the annual exhibitions of the metropolis, and continue to be of the number of those which every lover of Art will not fail to see.

It has been too much the custom with a certain class of connoisseurs, real or pretending, to speak disparagingly of the productions of female artists—to regard them as works of the *hand* rather than of the *mind*—pretty and graceful pictures, but little else. Yet when a Rosa Bonheur, for example, astonishes the world with a "Horse Fair," or a herd of half-wild oxen, then we hear from the same lips

some such exclamation as this:—"Clever—very clever, but *decidedly unfeminine!*" so that these lady artists often have occasion to sing, in the words of the old ballad,—

"What shall we poor maidens do?"

Between the absence of due appreciation on the one side, and the ancers of the other, it is difficult for them to hit the right mark. Moreover, the obstacles which lie in the way of their receiving an Art-education that will qualify them to undertake works of a high order are not sufficiently taken into account by those who assume to be their judges. Though not prescriptively excluded from the lectures of the Royal Academy, few ladies are bold enough to attend them. For a long time no female was seen within the lecture-room, till Miss Fanny Corbux, we believe, rallied some other ladies around her, broke through the rules established by custom only, and, with her friends, made her appearance before the academical professors. Even in private Art-schools females have not the advantages of unlimited study that students of the other sex enjoy, and which can alone capacitate them for the undertaking of the highest departments of Art; but with all the difficulties in their path, we need only recur to our exhibition rooms every year to receive ample proof that in Art, as in Literature and Science, the women of England possess a just right to claim equal rank with their countrymen.

The exhibition recently opened in Oxford Street could scarcely have been founded on the supposition that female artists have not received justice from the constituted authorities of the older societies; everywhere are their works cordially accepted, and generally well placed. Of course there must be rejections, and consequently disappointments; such things are inevitable, and, perhaps, more to be deplored in their case than in others, inasmuch as the Fine Arts are of the comparatively few sources lying open to well-educated females as a means of subsistence. It must, however, we think, be conceded that other opportunities of exhibiting their productions than those afforded in galleries already existing were required; and therefore that these ladies had sufficient cause to justify the step taken, as they assuredly had for assuming there was among them enough of artistic talent to redeem them from the charge of presumption in making a direct personal appeal to the intelligence of the public. With these brief preliminary observations we proceed to point out some of the contributions that more especially attracted our notice.

Of the ninety-seven oil pictures hanging in the gallery, Mrs. McLAN's "Highland Emigrants" (No. 35) claims the first notice. It is a large composition, full of figures, many of whom are in the act of embarking in a boat, while others are assisting or bidding adieu to the emigrants; a piper is playing the "farewell." The scene is most pathetically expressed, yet without any exaggeration of sentimental feeling; the figures are well drawn, and skilfully grouped; the general colour of the work is low in tone; and although this in some degree detracts from its interest as a mere painting, it is a judicious treatment of the subjects well harmonising with its character. If we recollect rightly, this picture was exhibited at the National Institution a few years ago, but it has greatly improved since then in mellowness of tone: we hope it is not still in the possession of the artist, for assuredly it ought not to be. Mrs. CLARENCE HALL's "Preparing for School" (No. 7) shows good knowledge of the principles of composition and careful drawing, but the flesh-tints are unnaturally purple. The "Tower of Invermark, Forfarshire" (No. 11), and "Bridge at Festiniog, North Wales" (No. 64), by FRANCES STODDART, are passages of clever landscape-painting; but the background of the former is rather too solid, and deficient in atmosphere. "A Village School near Boulogne" (No. 12), by EMMA BROWNLOW, and "Helping Granny" (No. 75), will attract attention from their truthfulness of character, manifested in subjects of an opposite nature to each other. In the "Cottage Fireside" (No. 30), and "Threading Grandmother's Needle" (No. 66), KATE SWIFT shows talent both in design and execution, which practice and careful study may turn to profitable account. Mrs. ROBERTSON BLAINE exhibits some good pictures of Eastern subjects. Her "Bedouin Bivouac in the Desert" (No. 38) would have been fairly entitled to

* See "Schools of Painting in Italy," vol. ii. p. 433.

† "Se ne stava riposando," says Vasari, "e le male spese notti ed i giorni affaticati ristorava con gli agi e con l'entrare." Opere, vol. iii. p. 690; English translation, vol. iv. p. 68.

‡ See Vasari, as above.

§ See "Treasures of Art in England," vol. iii. p. 305.

* See "Dialogo," as above cited, p. 11: Venezia, 1567.

a place "on the line" of the Royal Academy; it is a striking and powerfully coloured work: and her 'Christian Woman of Nazareth' (No. 59), and 'Street Scene—Minich, Upper Egypt' (No. 65), are pictures far above mediocrity. A half-length portrait of an 'Australian Bushranger' (No. 80), by Miss E. BRADSTREET, is a bold masterly study of a bold villainous-looking subject. 'Mountain Mist' (No. 77), and 'A Welsh Stream' (No. 84), by Mrs. J. W. BROWN, form a pair of landscapes very carefully executed: the foreground of the latter picture is, however, too purple even for Welsh scenery. 'Reading the List of the Killed and Wounded' (No. 85), by Miss J. SINNETT, illustrates a painful story very graphically; the face of the old woman is capital. Mrs. BLACKBURN'S 'Ploughing on the Coast of Ayrshire' (No. 90) would be a most excellent picture had not the artist fallen into the error of making it too heavy in colour. The subject is well composed, well drawn, and is treated with much poetic feeling. In her endeavour to realise this latter quality she has evidently been led into a fault which tends to destroy the interest of her work. We must not forget before closing our notice of the oil pictures to point out three charming little portrait sketches of children (Nos. 55, 56, 57) by Mrs. E. M. WARD, who has also sent her 'May Queen,' exhibited last season at the Royal Academy.

In the water-colour department, the drawings of Mrs. ELIZABETH MURRAY are entitled, by their merits and number, to our first notice. This lady paints with a remarkably bold pencil; she has a true eye for colour, and an apt sense of the picturesque: she depicts what she sees without any idea of calling to her aid any of those "mystifications" of Art frequently employed by painters to produce effect. Her most ambitious work is a drawing of large dimensions, 'Funchal, Madeira, taken near the residence of her late Majesty, Queen Adelaide' (No. 200); it is a very brilliant drawing, full of daylight, and rich in colour: a little more attention to finish in the foreground objects would, we think, greatly enhance its value. 'A Tenerife Market-girl' (Nos. 131 and 211), 'Sketch of Tenerife Peasants' (No. 145), and 'A Moorish Girl' (No. 228), by the same lady, are charming drawings. Mrs. MUSGRAVE is a liberal contributor to the exhibition, chiefly of portraits: 'Children of the Rev. G. Hodson' (No. 106), and 'Children of Robert Heath, Esq.' (No. 110), are full of life and nature. In her portraits of the 'Hon. Mrs. Rashleigh, and Miss Edith Rashleigh' (No. 180), and of 'Miss Grant' (No. 184), we think she has committed a mistake in introducing dark clouds behind the heads; they require no such relief, and are unduly thrust forward by the background, which also seems to deprive the flesh tints of their purity of tone: in the former of these works a little more attention to the drawing of the hands was needful. A work of more pretensions than any of these, from the hand of Mrs. Musgrave, is 'The Crimean Legacy: a Highland Soldier bringing to the Widow of his Officer the pets of her slain Husband' (No. 221). The incident is given with considerable expression and with much pathos: the picture is also good in colour. 'Little Dora' (No. 217) is another of this lady's works that must not be passed over. Mrs. DUNDAS MURRAY exhibits several landscapes, unmistakable transcripts of nature, rendered with care and feeling: her 'Seaton, on the Coast of Durham' (No. 135), has all the essentials of good Art, and her 'Castle and Bridge of Sorrento' (No. 138), is a picturesque subject, very effectively treated. Miss MARIANNE STONE has also some good landscapes, fruit-pieces, &c.; her 'New Laid' (No. 122), a basket of eggs, is worthy of W. Hunt; and her 'Autumn Fruit' (No. 185), is rich, ripe, and truthful. In the horticultural department also, the two contributions (Nos. 126 and 202) of Miss CHARLOTTE JAMES must not be overlooked: they are delicately rendered. Lady BELCHER'S 'Fir Trees' (No. 114), and 'The Castle of Tancarville, on the Seine' (No. 139), are characterised by boldness of design and touch, but are rather heavy in colour: the subjects are well selected, and arranged very pictorially. Of the various contributions by FLORENCE PEEL, none of which are without merit, we prefer 'Mills at Looe, Cornwall' (No. 159), this lady exhibits some groups of flowers, beautifully drawn and painted, and a bird's-nest with

primroses, executed with much delicacy. A 'Study of a Head' (No. 164), one of several drawings by Mrs. BACKHOUSE, is excellent in pencilling, but the pink dress was certainly not a good selection of colour with reference to that of the face. 'The Cottage Door' (No. 177), by Mrs. V. BARTHOLOMEW, is among the best works of its class in the gallery: the heads of the figures are very expressive of "cottage humanity." Mrs. HOLFORD, in her 'Sunday Afternoon in St. Peter's at Rome' (No. 186), seems to have had a peep into Cattermole's studio, and brought away—not clandestinely, we feel assured—an idea or two, of which she has made good use. 'The Lord of the Castle' (No. 261), a small drawing by Miss BLAKE, would be an acquisition to any water-colour gallery in the metropolis: so, also, would be two very clever subjects by this lady, 'The Kremlin, Moscow' (No. 205), and 'Schloss Elz' (No. 206). Mrs. GROTE'S studies of 'Burnham Beeches' (Nos. 305 and 307) have in them the true look of nature; and two or three portraits, by Miss L. CARON, will well repay examination. Mrs. HARRISON, contributes several of her beautiful flower-pieces, of which it is almost superfluous to speak. Some cameo portraits by Miss NICHOLLS, would form charming embellishments to a lady's cabinet or toilette.

There are many other works concerning which we could find something commendatory to say, if our space permitted us to enlarge, but we must forbear. Among the copies, however, is one by Miss MARIAN TURNER it would be a manifest injustice to omit: her 'Childe Harold's Pilgrimage,' after Turner, is one of the most successful reproductions, on a reduced scale, we remember to have seen. The sculptures are by Mrs. Thornycroft, Mrs. R. R. Smith, Miss Gann, Mrs. Fielder, Miss Levi-son, Miss Burrell, and Mrs. MacCarthy.

Art-societies have grown up into magnitude and popularity from far less auspicious beginnings than this; we have, therefore, little doubt of its ultimate progression. On behalf of this young institution we would appeal to those ladies whose works have already been made known to the public, and received its favourable verdict through the medium of other societies. We do not ask them to forego the advantages attending an appearance in the Royal Academy and elsewhere, but we do ask them to reserve a portion of their strength to further the object of their sisters in Art. A combination of the female "Art-power" of the country could not possibly fail to make itself felt and respected to an extent which would operate beneficially upon all who might contribute to it.

We may remark, in conclusion, that the exhibition was opened within a very short time, comparatively, of the idea being promulgated; great credit is therefore due to those ladies who have exerted their influence and spent their time to gather together such a collection of works of Art. It will gratify them, we know, to find that their labours have not been in vain; pictures have been sold to an extent that could scarcely have been anticipated, and the "receipts" for admission will do more than cover all incidental expenses. This is altogether cheering, and is an encouraging augury of the future.

ART IN THE PROVINCES.

LEEDS.—The annual meeting of the friends and supporters of the Leeds School of Practical Art, was held, on the 3rd of June, in the hall of the Mechanics' Institute and Literary Society. The report stated that there were altogether 104 pupils attending the central school. The head master has under his personal charge, besides the central, eight other schools wherein he gives lessons—namely, Ackworth schools, 200; Wakefield Mechanics' Institution, 26; Leeds Mechanics' Institution (boys' school), 90; Leeds Ladies' Educational Institution, 50; Marshall's school, Holbeck, 150; St. Matthew's, do., 150; St. George's, do., 180; St. Peter's, do., 30. The school has now in action two certificated masters, Mr. John White, head master, and Mr. Charles Ryan, assistant master. The assistant master has under his charge twelve classes in public schools and institutions. At present there are 86 females receiving lessons in connection with the central schools, and under the head master's personal care.

THE SISTER AND BROTHER.

FROM THE ALTO-RELIEVO BY A. MUNRO.

THE two figures composing this group, which was exhibited in the Royal Academy last year, are portraits of Miss Agnes Gladstone and her brother Herbert, children of the Right Hon. W. E. Gladstone, M.P., who is entitled to the merit of being a liberal patron of the Arts, in addition to those other qualifications by which he has raised himself to high distinction. As a portrait-sculptor, Mr. Munro stands in a very good position with the public and his brother artists. His practice is considerable, as we know from the number of works he exhibits annually at the Academy; many of these are busts of children, for the execution of which he seems to possess a peculiar faculty, and consequently he enjoys a kind of monopoly of such works; but not, however, without a due share of commissions in the way of heads of "grave and reverend seigneurs" and ladies fair, and he occasionally produces some ideal subject of a similar character.

In every artist, whether painter or sculptor, who limits his practice almost exclusively to a particular class of subject, we must expect to find him excelling in that alone; hence, in the group we have engraved, the heads are most deserving of attention. The arrangement and grouping of the figures are good, and the feeling expressed in the design is appropriate and very sweet, but the lower portion of the work and the modelling of the extremities are not equally successful: in his attempt to foreshorten the lower limbs of the "sister," the sculptor appears to have been fearful of projecting his model too far out of the niche in which it is placed, and thus the limbs look disproportionately short: the same fault is observable in the arm which encircles the younger child. The heads, however, especially that of the boy, are very beautiful, and quite compensate for the defects we have not hesitated to point out.

It is a fact which almost every one connected with the Fine Arts readily acknowledges, that the most liberal patrons of modern Art are those who are themselves, or whose immediate ancestors were, connected with the mercantile or commercial classes. Mr. Gladstone, who has risen to so great eminence as a statesman, is the son of a wealthy Liverpool merchant; he was educated at Eton, and afterwards proceeded to Oxford, and entered at Christ Church. At a very early age—he had scarcely reached his twenty-fourth year—he was elected as the representative of the borough of Newark, a nomination borough in the hands of the dual house of Newcastle. Once in Parliament, he soon attracted the attention of the House, and of the Government of the day, by his remarkable business talents, his comprehensive knowledge, and his oratorical powers. "Mr. Gladstone," Macaulay wrote, in 1841, in the *Edinburgh Review*, "is a young man of unblemished character, and of distinguished parliamentary talents. It would not at all be strange if he were one of the most unpopular men in England; but we believe that we do him but justice when we say that his abilities and demeanour have obtained for him the respect and good-will of all parties." It is no part of our duty to follow Mr. Gladstone through his political career, or to express the least opinion upon the course he has pursued; but a statesman of his intellectual powers, and with such an aptitude for taking a prominent part in the politics of his country, must always be regarded with respect, even by those who differ from him. We believe that he is yet destined to fill a much higher position, as a minister of the Crown, than any he has hitherto occupied, when the "circle of political events" shall have taken a few more turns, and wrought another change among the leading personages whose office it is to guide and control the machinery of Government.

The painter, in more respects than one, has an unquestionable advantage over the sculptor in portraiture, especially in the representation of childhood—living childhood. With all the skill the sculptor may exhibit in the marble, however exquisitely his work may be modelled, and however gracefully his forms are produced, the unavoidable absence of colour must ever render such "likenesses" less acceptable to the public in general than pictures, though always most welcome to every lover of the highest department of Art.



THE SISTER AND BROTHER.

ENGRAVED BY W. ROFFE, FROM THE ALTO-RELIEVO BY A. MUNRO.

LONDON: JAMES S. VIRTUE.



THE ENGLISH STATE-PAPERS.

VERY important facilities having been recently effected for consulting the important documents deposited in our Record Offices, we propose to devote some space to their history and character.

Few persons are aware of the enormous mass of unused material for the true History of England existing in the Record Offices of the country. Writers are generally content to copy each other's version of important facts, or modify their opinions by reference to printed documents; but few, very few, have gone to the only true source of history, the state-papers, which are, in fact, the very main-springs of public actions, by which the whole government of the country has moved. Our statesmen have entirely acted on the information they afforded, and they remain as the only true record of their proceedings; they are the only keys to many a state secret of the most vital importance, many a dark page in history can only be illuminated by their aid, and very many yet require illuminating.

The question will, in the outset, naturally arise—Why has this been? The answer is a simple one; they were unavailable by their quantity, and the confusion in which they were kept. It has been the labour of a few earnest men, during the present century, to clear this Augean stable, and reduce this confusion to order. Previously the records were utterly neglected—left forgotten in damp and decay to perish, and treated generally as useless lumber. When their guardians thus forgot their value, and almost ignored their existence, it is not to be wondered at that the public scarcely turned a thought in that direction. If some enthusiast for truth felt desirous of consulting such historic papers, his path was obstructed by difficulties, which, in the end, he would find himself unable to surmount. If, after the sacrifice of much time and patience, he should succeed in getting permission from the officers of the Crown to consult these documents, he would find himself only in possession of an unavailable privilege—the right to examine thousands of bundles unsorted, and black with dirt and age; the labour of a year might be devoted to obtain access to a fact which half-an-hour's research in an ordinary library would give on other subjects. Hence the more public state-papers in the British Museum, which were the collections of Sir Robert Cotton and Sir Robert Harley, have been continually used as our chief general depository of facts—our historic mine, which has been well worked by our literary men, with results of the most satisfactory kind to the reading world outside the walls of our great national library.

As an index is to a book, so is a catalogue to a library. Had the papers in the Harleian and Cottonian collections no index, literary men—whose time is never too well paid for—would not have devoted their researches in that quarter. We speak not of such literary men as have leisure, and some amount of independence,—they are few in comparison with the enormous number who are employed on the exigencies of the modern press. The labours of many of these unrecorded authors are great and continuous, and spread over a larger surface sometimes than those of greater men; it is necessary, therefore, that this very popularisation of knowledge should flow from its source purely: it should not be filtered through the prejudiced minds of other writers, or be obtained from the garbled pages of the party historian. It is almost always impossible to get at pure truth in history; for every historian, however honest he may be, can scarcely fail to feel a prejudice in favour of some person or action he may have to record, and some dislike to the opponents of both. It follows, then, that our only chance of arriving at fair conclusions is to have the simple facts on both sides of a question laid before us, and so form our own judgments. These facts exist in the contemporary documentary evidence of the state-papers; they assisted our forefathers to the conclusion of events which now make part of history, and to them we must go to test the soundness of their conclusions, or understand the true state of the facts which occurred in by-gone days.

Facilities for all this research have been increasing yearly, and the recent production of a minute *catalogue raisonné* of that portion connected with the reigns of Edward VI., Mary, and Elizabeth, has re-

cently been printed for public use by Robert Lemon, Esq., F.S.A., the Assistant Keeper of the State-paper department of the Public Record Office.* By aid of this volume any document may be found in a brief space of time—for all have been bound in a series of volumes, and can be readily referred to. It is history made easy for the student. This labour has already borne good fruit, as the following table will show; it records the number of visitors in the commencement of last year before this calendar was printed, and the number who, during the same months of the present year, have availed themselves of the extra facilities it has afforded them for research:—

Jan., 1856.	56	Jan., 1857.	144
Feb., „	37	Feb., „	181
	93		325

This is a practical comment on the labours of Mr. Lemon, which is the best of all testimony to its utility; but we cannot yet fully estimate its value on the historic literature of the country.

It will be of interest to describe the history and nature of this new field of research. The detail of the fortunes and vicissitudes of our National Records is pregnant with interest, and it is too little known by the world in general. We shall found our narrative solely on the memoranda furnished by the officers who have been connected with the establishment, and who have revealed instances of the neglect and destruction of precious documents, which could not be believed on evidence less conclusive.

Mr. F. S. Thomas, secretary to the Public Record Office, published, in 1853, his *Handbook* to its contents, a work which may be said to have originated in his *Notes and Materials for the History of Public Departments*, privately issued in 1846, and which abounds in curious and authentic information. By this it appears that in times most remote, the Records were kept in the palace of the king, where the three law courts—the Exchequer, the Chancery, and the Sovereign Court of ordinary Judicature, then styled *Curia Regis*—were held; but as these courts moved with the sovereign from place to place, wherever he happened to be, many of the records were deposited in such temporary residence, and have accordingly been found there. Thus, as recently as 1848, there was discovered in Swansea Castle, the original contract of alliance between Edward of Caernarvon, Prince of Wales, and Isabella, daughter of Philip the Fair, King of France (20th May, 1303). It is known that when Edward II. fled from Bristol to Lundy, and was driven into Swansea by contrary winds, he deposited a number of the national archives that were travelling with the court, as usual, in the Castle of Swansea for safety. When the law courts became stationary at Westminster, the records of their proceedings were kept within the precincts of the Royal Palace there. In addition to these, Stow informs us that the records relating to the public affairs of the kingdom, the treaties with foreign powers, the documents connected with the suppression of monasteries, the books of the Orders of St. George and St. Michael, foreign accounts, and other matters of State, were also preserved in the King's Treasury; and that in the Abbey of Westminster was a room vaulted with stone, and known as “the Old Treasury,” a place always designed for the custody of the leagues of the kingdom; and another where the records of the King's Bench and Common Pleas were kept. The Tower was naturally one of the chief depositories in ancient times, and here were kept the Chancery records, which were sent there in bundles from the dwelling-house of the Master of the Rolls as they accumulated; but the practice was discontinued after the reign of Edward IV., and they were lodged in the chapel of the Master of the Rolls. In process of time these documents increased greatly, and we meet with continued notices of the anxiety of the Crown for the safety and due record of their contents, and continued orders for the removal of many from various other places to the Tower, which seems to have been considered the proper depository. They appear to have been consigned to neglect soon after the Reformation; for it is affirmed that, in the third year of the reign of Edward VI., many records

were discovered in an old house within the Tower, all of which were unknown, until search was made for a convenient place to deposit gunpowder, and many of them had lain so long against the walls that the lime had partially destroyed them.

Queen Elizabeth having been informed of the perilous state of the records of Parliament and Chancery gave orders for their better preservation, but such orders were never executed: the records were neglected, and it is not until the reign of Charles II. that we obtain any positive fact as to the ruin into which they had fallen. William Prynne, the famous author of the *Histriomastix* (who had been pilloried and lost his ears by order of Charles I. for writing it), was appointed by Charles II. keeper of the Tower Records. Prynne had pursued the stormy course of politics all his life, and had written and argued, and fought and squabbled, during the days of the Protectorate, so much as to become a marked man; but ultimately, seeing the folly of his course, had welcomed the Restoration. Charles was somewhat embarrassed by his new friend, and hardly knew how to keep “busy Mr. Prynne,” as he was termed, out of politics, when it was luckily proposed to give him this government place. He went to his new duties with the greatest gusto, and assiduously devoted himself to arranging all the records, bidding adieu to political life. His description of the state in which he found them is very graphic:—“They had for many years by past lain buried together in one confused chaos, under corroding putrefying cobwebs, dust, filth, in the darkest corner of Caesar's Chapel, in the White Tower, as mere useless reliques not worthy to be calendared, or brought down thence into the office amongst other records of use.” He goes on to narrate how he “employed some souldiers and women to remove and cleanse them from their filthynesse, who, soon growing weary of their noysome work, left them almost as foul, dusty, nasty, as they found them.” He and his clerk were then obliged to take the labour; and he says, “In raking up this dung-heap I found many rare, antient, precious pearls and golden records;” but, he exclaims, “all which will require Briarius his hundred hands, Argus his hundred eyes, and Nestor's century of years, to marshal them into distinct files.” Prynne continued his labours while life lasted, as his valuable volumes show; but enthusiasm on this subject died with him. Although keepers of records were appointed—observes Mr. Thomas—their chief interest was in the fees their office brought them, and the agency business connected therewith. If the records fell into confusion, or became mutilated, so they might remain. They gradually became inaccessible to the public, and, finally, entirely neglected.

It was in the year 1800 that the first important move was made to do something for these “un-arranged, undescribed, and unascertained” papers—for so they are described in the Royal Commission issued that year for their better preservation. That the language simply conveys the true state of the case may be seen by the Report of the Select Committee of the House of Commons, 1836, which describe the Records of the Queen's Remembrancer as kept in 600 sacks; “they were all in a most filthy state, and for that reason scarcely legible; and if a document required as important evidence was known to exist somewhere in that miscellaneous collection, the labour and disgusting nature of the search prevented the attempt.” Many sheds in the King's Mews were devoted to receive other documents; and we must quote the sober language of a parliamentary report to describe their condition, lest we should be charged with caricaturing the case:—“In these sheds 4316 cubic feet of national records were deposited in the most neglected condition. Besides the accumulated dust of centuries, all, when these operations were commenced, were found to be very damp. Some were in a state of inseparable adhesion to the stone walls. There were numerous fragments which had only just escaped entire consumption by vermin, and many were in the last stage of putrefaction. Decay and damp had rendered a large quantity so fragile as hardly to admit of being touched; others, particularly in the form of rolls, were so coagulated together that they could not be uncoiled. Six or seven perfect skeletons of rats were found imbedded, and bones of these vermin were generally distributed throughout the mass; and, besides furnishing a charnel house for the dead during the first removal of these national

* CALENDAR OF STATE-PAPERS. Domestic Series—of the reigns of Edward VI., Mary, and Elizabeth: 1547—1590. Preserved in the State-paper department of her Majesty's Public Record Office. Edited by Robert Lemon, Esq., F.S.A. Published by Longman & Co.

records, a dog was employed in hunting the live rats which were thus disturbed from their nests."

The Record Commission having expired in 1837, an act was passed in the following year, by which the present Public Record Office was founded, which ultimately embraced all other offices, which were hence considered as branch establishments, the entire superintendence of all being vested in the Master of the Rolls. It is intended to appropriate the new building in Chancery Lane as a general repository; but as inasmuch as there are two very distinct classes of documents preserved, it is to be hoped that while the larger mass of legal papers be very properly located near the inns of court, the historic and domestic series of state-papers be preserved distinct for the literary student in their present convenient locality.

It is with the latter section that our present business lies, and as new and great facilities are now offered for consulting them, we shall be doing good service in pointing out the interesting character of this undeveloped mine of history. The regulations for access to them in their present depository in St. James's Park, is not so simple as it might be; it is invested with more circumlocution than was usual before, or is at all needful; and it is somewhat curious that, while greater facilities are given by the publication of Mr. Lemon's calendar to assist the student, a larger series of merely formal letters have to be written from the Secretary of State to eight or ten subordinates before permission to consult them be granted. It is a mere waste of time in routine, and was not usual before this office was amalgamated with the others. The student, however, has but to apply to the Secretary of State, and patiently wait the result. By aid of this excellent calendar all documents therein noted can be found at once, and placed before the reader in less than a quarter of an hour; many in five minutes; while individuals in the country can send to a London correspondent a notification of any document they may require, and a copy can be transmitted without personal inconvenience at all.

The state-papers spring from three great and original sources: namely, the offices of the Secretaries of State for the Foreign, the Colonial, and the Home Departments. In the State-paper Office they are classified under those several denominations; the papers emanating from the Home Department being technically denominated the *Domestic Papers*, as representing the correspondence of the domestic or home affairs of the nation, in contradistinction to those of the foreign and colonial interests. Of the extreme importance of these documents, and their paramount interest as the only true materials for the history of England, we have the best proof in the eleven volumes printed under the authority of the Royal Commission in 1830, and containing accurate reprints *in extenso* of those which relate to the reign of Henry VIII. Large and important as this public contribution to English history is, it is but a portion only of the papers connected with the reign; others, though they be of minor importance, are of great value in aiding us to understand the spirit and manners of the age. They belong rather to the history of the people than to that of the State; but that yet unwritten history is destined to be one of the most interesting.

The calendar now issued by the present head of the office is a voluminous list of every document connected with the reigns of Edward VI., Mary, and Elizabeth, and is to be continued by others until the whole series be completed. In the space of two or three lines the nature and contents of each document is fully described; and we may form some idea of the labour required in such a volume when we note that it consists of 700 pages, each containing on an average an account of sixteen documents, every one of which had to be carefully perused before it was thus indexed. The eye cannot be cast over a single page without curiosity and interest being excited. Mr. Lemon says, in his preface, "For the general reader papers of great interest will appear in the reign of Edward VI., elucidatory of the intrigues of Seymour, Somerset, and Northumberland; and in that of Mary, the obscure plots of Dudley and Throgmorton, and the rebellion of Wyatt will be more fully opened. Immediately upon the accession of Elizabeth a strongly-marked change in the character of the papers will not fail to be observed. Rich as they are in the particular depart-

ments of biography, genealogy, and local history, it is in the details of the social condition of the empire under her reign that the greatest amount of information will be found: the insight into curious and minute points of domestic habits, the intermixture of the utmost simplicity with regal magnificence, the germs of thought then dimly conceived, but lying dormant for three centuries before ripening into perfection, the projects and inventions of mechanical genius still in the nineteenth century remaining uncompleted, are all traceable in the present volume."

The proposition of Gawen Smith, in 1580, "for the erection of a beacon on the Goodwin Sands, twenty or thirty feet above high-water mark, and able to receive and preserve thirty or forty persons at least," notwithstanding our amazing advance in all the mechanical arts, remains yet unaccomplished; while in the application to Walsingham, by one called John the Almain (or German), on behalf of one of his countrymen, "who had invented an arquebuse that shall contain ten balls or pellets of lead, all the which shall goe off one after another, having once given fire, so that with one arquebuse one man might kill ten theaves or other enemies," will be seen the prototype of an idea, successfully carried into execution only in the present generation.

The prevalent tone of superstition of that age is noted in such reports as that of Thomas Mastyn to the Earl of Devonshire, in May 1555, that the astrologers Dee, Cary, and Butler, who calculated the natiivities of the king, queen, and Princess Elizabeth, are apprehended on the accusation of one Ferys, "whose children thereupon had been struck, one with death, the other with blindness;" or in the statement made in the following year of one John Dethick's application to make experiments on a foreign coin called "calder gylders" (or old silver guilders) to convert them into gold, "he having skill in alchemy;"* or the particulars of examinations in 1559, at Westminster, of certain persons accused of sorcery, witchcraft, poisoning, enchantment, &c.

The insight given of the private lives of the upper classes is curious in such letters as those of Sir John Bourne, 1560, to a friend, giving an account of his rural occupations, and inviting him to join him; or in that of Sir William Cecil, 1561, who decides that his son, then travelling in France, shall not be at the expense of keeping a horse, as he "fears he will return home like a spending sot, meet only to keep a tennis court."

Queen Elizabeth's dislike to the publication of any likeness of herself without authority is shown by the proclamation in 1563, prohibiting "all paynters, prynters, and gravers" from issuing any such until "some cunning person mete therefore shall make a natural representation of her majesty's person, favor, and grace." Her majesty had peculiar ideas of Art, and declared all shadows unnatural in painting, hence Nicholas Hilliard gave us the sickly representations of her haggard features, with which only was she satisfied.

The progress of the native trade of the country, by the wise permission for foreign artists' residence, is seen in the account of the progress of the manufacture of glass and pottery, under the superintendence of an expert foreigner, and the clumsiness of the native English glass-makers incidentally mentioned. In July, 1567, we find Bishop Grindal writing to Cecil that the foreign artisans, who have been driven from the Low Countries on account of their religion, should be allowed to follow their occupations in various towns in England. Of course, we also meet with many instances of "vested interests" taking alarm, and petitioning against all this concession; but we trace in the wise regulations of Elizabeth and her minister the foundation of the trading greatness of England.

Many entries show the comparative discomfort of court life in those days. Thus, though a queen ruled, we find Elizabeth's maids of honour at Windsor petitioning "to have their chamber ceiled, and the partition that is of bordes there to be made higher, for that their servauntes looke over." The continued

* In March, 1567, we find a solemn engagement entered into by one Cornelius Laundry to produce gold and gems by a chemical process, he having before promised to transmute enough gold in a year to produce 50,000 marks to the Treasury. Sir William Cecil notes that this alchemist "wrought in Somerset House, and abused many in promising to convert any metall into gold."

interference of the court and government in matters of personal freedom, and trade regulations, would in our days be considered most offensive. The accounts of revels, and items of personal expenses for dress and decoration, scattered through these pages are also very curious; as are some notes of a strictly private nature, such as that of a yeoman of Westminster who, with three sureties, binds himself in a sum of £80 not to play at dice or cards "for the rest of his life."

We can do no more than hint at the contents of this volume, or the vast mass of material available for historic purposes of all kinds preserved in these domestic documents of the State-paper Office. Mr. Lemon's volume is an admirable hand-book to these treasures. It is a work of enormous labour, conscientiously executed, and has, in addition to all we have already noted, most elaborate indexes of names and subjects comprised in the entire volume. Several competent hands are devoted to the same work, on other portions of the same series of state-papers. It is a labour of the greatest importance, and most worthy of national support; and in concluding our notice of what has been done, we can but "wish God speed" to those who are labouring so earnestly and so well.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

THE SOCIETY OF WATER-COLOUR PAINTERS.

SIR,—Doubtless the echo has reached you of a hubbub in a certain Water-Colour Gallery, engendered by the questionable doings and short-comings of its committee of arrangement. The *émeute* having gone beyond mere growls, lamentations, and MSS. communications—in short, been followed up by a bold demonstration in print, coupling a free expression of opinions with a sort of table of contents of the gallery, bearing on the distribution of favours therein—you will probably take note of it; but as the question, "How are pictures hung, or rather how are they to be hung?" is one of importance, equally great to the public and the artist, requiring, moreover, much discussion, I venture to offer a few suggestions for consideration.

It is scarcely necessary just now to point out how grievously the public is misled by the improper method of hanging pictures in the exhibitions; one must hope and believe that time will teach it, nevertheless, how to discriminate between true Art and its counterfeit, that the now often-heard cry for the right man in the right place, will be succeeded by another of like strength, and as rational—"the right picture in the right place." But it is needful on every opportunity to advocate the cause of the artist, who is much the greater sufferer of the two by the existence of this serious evil; surely 'tis time that the placing his works before the public should be regulated by a higher feeling and a better consideration than has hitherto obtained. He has a right to be fairly represented in the annual parliament of the Fine Arts. Granted, a hanging committee has a difficult, delicate, troublesome, even thankless duty to perform; but as it wields an enormous power for the distribution of good or evil, every member of it should bring to the performance of his trust a determination that justice shall prevail—that, "on occasion," even the more winning presence, *generosity*, shall be suffered to appear. Men before now have removed their own works from posts of honour, that desert in a younger disciple of Art, or aspirant for fame, might be observed. Is it to be considered that Art and its followers shall continue subject to the theories or caprices of an irresponsible hanging committee—to the prejudices, favouritism, or selfishness of weak human nature? or are we to console ourselves with the thought of a "good time coming," when some competent, untrammelled individual, learned in Art, independent of the picture-dealer, with tastes and feelings differing from those of the mere drawing-master, shall be *answerable* for the well and honest disposition of the pictures sent to form a coming exhibition? These speculations, however, must give way to the "hanging matter" which has disturbed the neighbourhood of Charing Cross.

Why so much grief in that charming little gallery? It is never overwhelmed with offerings, as another place always is that could be mentioned; its collection of cabinet size Art-treasures averages something like 320 or so, with ample room and verge enough to display tolerably well all good examples, save at the coveted squeeze of the private view. Whence then the heartburnings of its members, and the difficulties of the committee of ar-

rangement? What were they this year? One, as alleged, an influx of larger drawings than usual; another—not paraded—the striving to give the gallery that even, monotonous tone or harmony, such as results from the furnishing skill of a house-decorator, when intrusted with the fitting up of my lady's boudoir—pleasing enough to the eye, but destructive to the individuality of the pictures—and *voilà tout*. The first might have been easily lessened, to the joy of the non-hanging members, by returning so many of their drawings as creditable places could not be found for, or giving each artist notice of this disagreeable dilemma, with the option of withdrawing his redundant contribution. It was but a sorry excuse for withholding this boon, when sought, to say, "the catalogue was in type," as if the injuring a *fellow-artist* was of less consequence than permitting a little irregularity in the numbers of the catalogue. Much less painful and damaging is it to an artist that his work should remain in his study, to be seen and understood by his friends there, than that they should discover it in the gallery, soaring towards the clouds, or grovelling in the dust. As to the second self-created difficulty, it is enough to say that, by its toleration, many works are robbed of their right position on the walls; and hence some that deserve a better fate get passed over unobserved by the visitor, who comes away with an impression of sameness in all he has seen, finding little or nothing very striking in the exhibition to attract his attention—in fact, having scarcely more than faint impressions made on his memory.

Now as some change seems needed in the *irritating regulations* which prevail in this ruffled society, or at least some efforts require to be made to lighten the sense of wrong which they have led to, why might not the committee, as each member's works arrive at the gallery, or any way, before they are separated, select for placing on the line the one that bore the strongest evidence of merit, and for rejection, the evident so-so example of the same pencil, supposing want of a suitable hanging-place rendered such course advisable; supposing also that the contributors of two, or of twenty drawings, should not be down for equal numbers in the doubtful list. Or better still, why not allow each member and associate to mark which of his drawings he wishes to be dealt with after this suggested fashion. Were either of the above courses adopted, we should have but few complaints of pictures being banished far away from the eye that required to be near to save them from neglect or perdition, and security would not be wanting for there existing between the spectator and a mediocre production that desirable *distance* which lends enchantment to the view. By some such arrangement would the artist come fairly before the public, and be stimulated to more carefulness and earnestness in preparing himself for appearing in the best of good company. Aided by such frequent opportunities of seeing truly, would the public learn that "sterling merit" and "a name" do not always co-exist.

VIGILANS.

ON ENAMEL-PAINTING.

BY CHARLES TOMLINSON.

No. II.

THE Ceramic Court of the Crystal Palace contains a large number of specimens which admirably illustrate the beauties and the resources, as well as the defects and difficulties, of enamel-painting. The colours of some of the animals represented remind one less of the zoology of nature than of that of the hostelry, where, from the failure of the intended effect, we have a blue horse, a red lion, &c.; but such blemishes are rare, and it would be unjust to dwell upon them when there is so much to excite our respect and admiration. For the sake of brevity, we select as one of the successes of the art, a porcelain slab representing a lovely woman in an evening dress, leaning forward so as just to catch the rays of the setting sun streaming in through a window on the right, which, however, is not seen. The arch expression of the face, the graceful ease of the figure, the excellence of the drawing, the subdued harmony of the colouring, would make this work admirable as an oil-painting; but when we consider further, the creamy softness peculiar to enamel, and the indestructibility of the work, our admiration ought, it may be said, to be increased. The painting is a Dresden work, lent by Lady Rolle; it is framed and hung up against the wall. It is this last circumstance which makes us qualify our admiration of this charming performance. The doubt crosses our mind whether, notwithstanding so perfect a result, it may

be classed under legitimate Art. A skilful artist in oil would produce such a work in a tithe of the time expended by the enamel-painter, with none of those uncertainties in the results, which the process of firing entails. His colours would display their mute eloquence, and his work would be constantly associated with the idea of progress, which we hold to be essential to success in Art: in enamel-painting the idea of progress is lost, or embarrassed in the complication of the processes, in the disparity between present effects and final results, and in the uncertainty which must always accompany a work which has to pass through the fire. It is probably on account of the difficulties and uncertainties which beset his art, that the enamel-painter, except in the case of pattern design, seldom rises to the dignity of composition. His most successful performances are copies of celebrated pictures. Each picture furnishes him with precise results, places a standard before him, a target at which to aim, and thus relieves him of some of the uncertainty of his art. Provided he attain the rank of a successful copyist, he is satisfied; he fancies that he has reached the object of his studies. The jury of the Great Exhibition of 1851 (Class XXX.), in passing judgment on certain enamels on porcelain, and on metal, recognise this sort of merit. Speaking of a successful copy of one of Titian's pictures, they remark: "The character and deep transparent colouring of the original are admirably rendered;" and of a less successful copy of a "Holy Family," from a picture attributed to Raffaele, they say, "The flesh is too pale, compared with the warm, powerful colouring of the original." In other words, praise is awarded to the successful copyist, and withheld from the unsuccessful. And justly so. If a copy be attempted, it should be an accurate one, faithfully representing, in an indestructible material, the works of the great masters, and giving to future generations as good an idea of their pictures as can be gained in so different a material: yet we cannot help regretting that the fine talents employed in the mere copying of pictures should not be often directed to the more legitimate object of improving and elevating pattern design. Copies of pictures in tapestry, or in worsted, fall under the same objection which applies to enamel-painting, and have not its recommendation of durability. They are produced with great mechanical labour, require little or no mental power in their production, and are as costly, or even more so, than some of the oil-paintings which serve as models. An elaborate picture, woven with the jacquard apparatus, is unquestionably a mistake in Art, and can scarcely rank higher than pictures in needle-work, and "Dignity and Impudence" in worsted. Patterns, not pictures, are the proper subjects for such materials as ficile ware and textile fabrics, and the pattern-designer has an abundant field for the display of his invention and taste, if he study Nature, and the best models to assist the suggestions of his own genius; for, with the endless magic of form, and the equally interminable harmonies and contrasts of colour, there can be no lack of subjects appropriate to the material to be adorned.

A highly wrought enamel-painting, on a snuff-box, or on a bracelet, is a legitimate exercise of the art: an oil-painting in such a position would evidently be out of place. What we object to is the making one branch of Art usurp the place of another. A full-sized portrait in enamel is a mistake, since it cannot equal the effect of an oil-painting, although the difficulties of production are infinitely greater: a miniature portrait in enamel, on the contrary, as worn in a bracelet, is in character with the ornament to which it is attached, partaking of its durability, and admitting a similar amount of friction and wear.

Vases which appeal to our sense of beauty by the poetry of form and graceful proportion may still be heightened by the magic of colour; but it admits of question whether landscapes and the figures of men and animals find a fitting place on such productions. A convex surface is not well adapted for a picture, and a design must suffer if the spectator have to walk round a circle in order to view it. Hence the judicious artist covers the surface with a pattern, which, seen at one part, can be continued by the mind to the other parts; while the more ambitious landscapes, figures, faces, &c., are disposed in the form of medallions which admit of being viewed separately, like so many distinct pictures, if, indeed, the position of the vase allow us to walk completely round it. In many cases, however, this is impossible; and the artist

falls into the ridiculous dilemma of having painted a couple of pictures, only one of which can be seen. This difficulty is sometimes got rid of by substituting another—viz., by making the vase movable on its plinth, in a vertical axis, as we noticed at the museum at Sèvres, in some of the largest vases; thus effectually disturbing the idea of repose, which these massive forms ought surely to produce.

The figures of men and of natural objects introduced on antique vases had often a monumental character, and served the purposes of a people whose records were inferior as compared with our own, and whose religious associations required the use of vases so adorned. These exquisite and highly artistic forms mark the devoted affection of the living for those who had fallen asleep, and contrast strongly with the hideous piles of masonry which we erect to the memory of "the mighty dead." In the figures which adorn the antique vases, the colours are very few in number, and we may adduce as the nearest approach to them in modern times, the Limoges porcelain, in which only white and black are employed, with a few light tints of carnation for the face and some other parts.

But the vase, if judiciously adorned, harmonises so well with the poetry of life, and is always so suggestive of pleasing thoughts, and artistic associations, that we would allow considerable latitude in the amount and style of its ornamentation. Not so with most of the members, or "pieces," of a dinner-service. No amount of argument will convince us that it is decorous to cover with our food a highly finished copy of a picture by a great master. No amount of custom or fashion can make a practice aesthetically right which is, in itself, offensive to good taste. The very circumstance of hanging pictures on the walls of the dining-room condemns the custom of dealing out to the guests pictures on porcelain, to be viewed horizontally, and often upside down, and to be covered with food or its refuse. We quite agree with the opinion that in such articles as plates, dishes, cups, and saucers, the ornamentation should be of a simple and subdued character. The objects themselves may be as graceful and elegant as a due regard to the proper use of the article will admit of; the material may, and, indeed, ought to be, of the purest and choicest kind; the glaze should carry out this idea of purity; the wreath of flowers, or other ornament, ought also to relieve, not disturb, the leading idea of absolute purity in the articles from which we take our food. Good taste in ornamentation will not offend in the minutest particular. A judicious use of gold will indicate the choiceness of the porcelain, since gold is out of place on common ware. The flower groups will be disposed so as not to obtrude either by their size or position. A mistake in this particular lately came under our notice; the interior of a porcelain tea-cup was adorned with four small groups of flowers, equidistant from each other, and near the edge. One group was placed just 90° from the handle, so that the lips could not avoid meeting it in the act of drinking. Good taste would have placed the flowers so as to leave the pure white porcelain for contact with the lips. So with many other articles in white porcelain; the ware itself is so pure and beautiful that we may say of it as the poet said of our first mother—

"When unadorned adorned the most."

Custom, which reconciles us to the intense ugliness of every-day forms, has sanctioned the practice of elaborate ornamentation of dinner and dessert plates. The majolica ware set the example, and the most celebrated porcelain factories have followed it up, and still continue to do so. Now a plate is not a beautiful object; but if it contain a choice enamel picture, it may take its place in a cabinet with other articles, with the forms of which it may harmonise. But what shall we say of the taste which covers the walls of a whole room with dessert plates!—horizontal and vertical rows of round plates embedded as medallions in the walls! And yet we have seen such a room in France, the land of taste—and it was in the Imperial Palace of Fontainebleau; and it was done by order of Louis Philippe. It is true that the plates are of Sèvres manufacture, each one containing a landscape, or an historical group, surrounded by a pattern border; but this freak was not wanting to prove that the improper use of beautiful and costly materials must result in ugliness.

The theory of enamel colours is now pretty well

understood. Thanks to the progress of chemical science, we have now happily passed, as Auguste Comte would call it, from "the superstitious" into "the positive phase" of fictile philosophy. And it now becomes our duty to give a brief account of the chemistry of enamel colours; but, as we have occupied so much space with these observations, we reserve our remarks for another paper.

EXHIBITION OF THE WORKS OF PAUL DELAROCHE.

THE most noble temporary monument that can be reared to the genius of a deceased artist is an exhibition of his works. This remark applies especially to Paul Delaroche, as in consequence of his long withdrawal from the public galleries of Paris, very many of his best pictures are but little known. The exhibition recently opened in Paris must prove extremely gratifying to the admirers of this great artist, and indeed to all who are able to appreciate historical painting of the highest class; and to artists generally, such an exhibition constitutes a lesson of the utmost value, inasmuch as it develops a regular progressive advancement both in style and thought, from year to year. As many of his works as it was possible to gather together have been collected, and visited daily by crowds of Parisians, and strangers who happen to be sojourning in the city. The oil-paintings are numbered 1 to 61, the drawings in water-colours and in chalks from 61 to 112: numerous engravings after his works were, very properly, exhibited at the same time. We subjoin a list of the oil-pictures, with the dates, respectively, of the years when each was executed.

No. 1. 'Joas Saved,' Salon, 1822. No. 2. 'Fillipo Lippi,' Salon, 1824; engraved by Reynolds. No. 3. 'St. Vincent de Paul Preaching,' Salon, 1824; engraved by Prevost. No. 4. 'Joan of Arc and the Cardinal of Winchester,' 1824; engraved by Reynolds. These early paintings carry marks of academical study, and certainly give little promise of the talent afterwards shown by the artist.

No. 5. 'Death of A. Casani,' 1826. No. 6. 'Miss Macdonald,' 1827; engraved by Reynolds. No. 7. 'Scene of the St. Bartholomew,' 1827; engraved by Prudhomme. In these three paintings there is a visible progress; they are characterised by great delicacy of feeling and treatment.

No. 8. 'Death of Elizabeth,' 1827; engraved by Jazet. This is the well known painting belonging to the Luxembourg Gallery: the execution of the draperies and accessories is very fine, but the heads generally are disagreeable in colour and expression.

No. 9. 'Death of the President Duranti,' painted in 1827; engraved by Pelée. A well-executed painting; it has been finely engraved.

Nos. 10 and 11. 'Richelieu' and 'Mazarin,' Salon, 1831; engraved by Girard. These are two of Delaroche's *chef d'œuvre*: they look as fresh and as beautiful as when we first saw them at the Salon of 1831; in delicacy of feeling and colour they stand among his best works. The prints, executed on a large scale, have had great success.

No. 12. 'Cromwell and Charles I.,' Salon, 1831; engraved by Henriquel Dupont. This painting, although in the catalogue, is not exhibited; it belongs to the Museum of Nismes, the trustees of which refused to lend it.

No. 13. 'Jane Grey,' Salon, 1834; engraved. No. 14. 'Assassination of the Duke of Guise,' 1835; engraved. One of his fine small pictures, but unpleasant from the nature of the subject, which is told in a most forcible manner.

No. 15. 'Studies of Monks' Heads. No. 16. 'Strafford,' 1837. A most powerful and well-executed painting, one of the best of his large works; it has been magnificently engraved by Henriquel Dupont.

No. 17. 'Saint Cecilia,' 1837; engraved by Forster. A painting in a flat, disagreeable style, with no relief or *chiaro-oscuro*.

No. 18. 'Study of an Angel,' after Mademoiselle L. Vernet; painted at Rome, 1835.

No. 19. 'Napoleon in his Cabinet,' painted 1837; engraved by A. Louis.

Nos. 20 to 23. Portraits. No. 24. 'Infancy of Pic della Mirandole,' painted in 1842; engraved by J. François. No. 26. 'Maternal Happiness,' painted in 1843; engraved by A. François. It belongs to the King of Holland. No. 27. 'Mary in the Desert.' A sketch for the painting executed in 1843 for the Marquis of Hertford.

No. 28. 'Young Girl in a Marble Bath,' painted at Rome in 1844. No. 29. 'An Italian Woman and Child,' 1844; engraved by Z. Prevost. No. 30. 'Young Girls Swinging,' 1845. Of the above six paintings little need be said; they are good, and may be mentioned as preparing the way for those exqui-

site small sacred subjects with which he closed his career, and which in delicacy of feeling, both religious and artistic, have rarely been equalled, and certainly never surpassed: one of these is—

No. 33. 'Christ in Gethsemane,' 1846.

Nos. 31, 32, 34, 35. Portraits, various. No. 35. 'Napoleon at Fontainebleau,' 1847. The well-known painting, ably engraved by J. François; the property of J. Naylor, Esq.

Nos. 37, 38, 39. Portraits.

No. 40. 'General Buonaparte Crossing the Alps,' belongs to J. Naylor, Esq.; engraved by François.

No. 41. 'Marie Antoinette after her Condemnation,' painted 1851; engraved by A. François. A most powerful and interesting picture.

Nos. 42, 43. Portraits.

No. 44. 'Sketch of Napoleon at St. Helena,' 1852.

No. 46. 'Mater Dolorosa,' 1853; engraved by J. François.

No. 47. 'Moses exposed on the Nile,' 1853; engraved by H. Dupont.

No. 48. 'Burial of Christ,' 1853. An exquisite painting, beautifully engraved by H. Dupont.

No. 49. A small reproduction of the Hemicycle. This was executed for M. Goupil, in 1841; was retouched, with considerable alterations, in 1853.

No. 50. Portrait.

No. 51. 'Italian Mother and Child,' 1854; belongs to W. P. Knowles, Esq.

No. 52. 'Beatrice Cenci led to Execution,' 1855.

No. 53. 'A Martyr of the period of Diocletian,' 1855.

No. 54. Portrait.

No. 55. 'The Girondins.' One of the most effective works, and perhaps the best, of the master; began in 1846, finished in 1856: all the finest qualities of the painter are here seen in full force—no praise can be too high for such a work, it is being ably engraved by E. Girardet.

No. 56. 'Virgin Mary and Holy Women,' 1856.

No. 58. 'Christ the Hope of the Afflicted,' 1856.

No. 60. 'The Return from Golgotha,' 1856; sketch unfinished. No. 61. 'Virgin in Contemplation of the Crown of Thorns.' Four of the most beautiful of the small pictures.

No. 57. 'Herodias.'

No. 59. Portrait.

The drawings in chalk, being principally portraits and sketches, need not a particular description; they are beautifully and delicately finished.

No painter has had greater justice from the hands of the engraver than Delaroche, and no one deserved it better; his loss is a severe one to the French school; and when two or three more artists, now advanced in age, are removed, "Who will be able to replace them?" is a question easier put than answered.

ART IN CONTINENTAL STATES.

PARIS.—The jury for the admission of paintings, &c., has finished its task; but the result is, as might be expected, very far from satisfactory to those artists whose works have been rejected: among them are many whose talents ought to have secured them commanding positions in the *Salon*: in our next we shall resume this subject, and give some account of the exhibition.—Death has recently removed several artists of good repute. M. Simart, Member of the Institute, and one of our best sculptors, met with his death in an unfortunate manner: descending from the top of an omnibus, his foot caught, and he was dragged some time before the vehicle could be stopped: death ensued from the injuries he received. M. E. Goyet, historical painter; M. L. Estachon, a pupil of Roqueplan; M. Guet, an artist of merit, and a regular contributor to the *Salons*, several of whose works have been engraved in mezzotinto by Girard,—are also among the losses sustained by the Art-world.—M. L. Auvray has received a commission to execute for the Louvre a bust of Watteau.—The Minister of State has allowed 3000 fr. for the erection of a monument to Lesueur in the Garden of the Luxembourg.—M. Dumont has been commissioned to execute a statue of Labourdonnais for the Mauritius.

BERNE.—Out of the number of twenty-three designs lately submitted in competition for the erection of the Roman Catholic church of St. Peter and St. Paul at Berne, two by English architects had prizes awarded to them: a gold medal—the fourth prize—to the design of Mr. Goldie, of Sheffield; and a silver medal to that of Mr. Pedley, of Southampton.

ST. PETERSBURG.—The National Gallery of St. Petersburg has been enriched with the Luichtemberg bequests of pictures, partly collected by Eugène Beauharnais, when viceroy of Egypt; and also with the Barberigo collection from Venice, which, among many other fine works, contains seventeen examples of Titian, from his earliest time to his latest.

OXFORD IN THE STEREOSCOPE.*

SELDOM has there been a series of views so entirely interesting as this—the most successful effort that has yet been made to render the stereoscope, not only a source of intense enjoyment, but a veritable and effectual teacher of Art. The pleasant companion of the drawing-room has ceased to be "a toy;" it has become an instructor: lessening in no degree its power to amuse, it is now a means of education, the influence of which it would not be easy to overrate, inasmuch as it induces thought in lieu of idleness, and makes leisure profitable. No happier theme could be found on which to employ the charming art of photography than that of the venerable and beautiful city of Oxford; it appeals to so many sympathies; is "a memory" to thousands whose early associations are with its

"Domes and towers,
Gardens and groves;"

and who, in these records of its peculiar graces and beauties, may revisit—by no great strain of imagination—the places in which studious youth was passed in preparation for ardent manhood, and the armour was girded on which gave vigour and power for the battle of life.

We can conceive few pleasures equal to that which must be enjoyed by him who resorts to this elegant and instructive "toy" for memories of long past days: every familiar scene is brought before him; he knows there is nothing to deduct for the fancy of the artist—nought has been added, nought abstracted; stern but attractive truth is there, in each one of these many pictures: if the "walks" are altered, it is only because time has added somewhat to the height and breadth of the trees that give augmented shade to paths he has trodden; if there be some change in the walls and gateways and towers he so well remembers, it is only because age has its influence on all outward things. He may again enjoy Oxford—"that faire citie, wherein make abode so many learned impes"—and enjoy it thoroughly; untroubled by that "tumultuous hope" which here especially "toils with futurity."

If the soldier may "fight his battles o'er again" when tracing on the map the march of armies, surely the scholar has higher and nobler triumphs when revelling in the retrospect—in cloisters pale, in venerable halls, beneath stately porticoes, in silent galleries, in sombre quadrangles, by solemn altars, in quiet gardens, in umbrageous walks; every step or stone of which is as a familiar friend, entitled to a heart-greeting; and welcomed by memory without a thought of reproach.

But considered merely as beautiful works of Art, and entirely apart from any association with a life of intellectual labour here commenced, this series of Oxford views has abundant attractions. The subjects are especially calculated for display by the stereoscope; they are precisely of that nature which are thus made to "tell" best: buildings of striking architecture and order; antique gables and gateways; "bits" by the water-side—the rich banks of the King of Island Rivers; walks amid trees terminated by quaint temples; ancient walls, embattled, which time has "mouldered into beauty;" bridges and streets, unrivalled anywhere; with the several accessories which give peculiar character to each. The themes here selected will indeed be understood by all who are acquainted with the venerable city; while those who are strangers to it will at once feel that a source more productive of valuable materials could not be found in England, not perhaps in the world.

The task of thus multiplying these grand attractions of Art and Nature has been confided to safe hands; no artist could have produced them more satisfactorily than M. Delamotte, while in Mr. Alderman Spiers he found a valuable guide—for to him every spot of interest is known. The photographer and the publisher acting together and in concert, have produced a series which cannot fail to give delight while affording information; they have made the pleasant and graceful "toy" a valuable means of education.

* A Series of Views of the Public Buildings, Colleges, Gardens and Walks of Oxford; photographed by P. H. Delamotte, F.S.A. Published by Spiers & Son, 113 High Street, Oxford.

THE BOOK OF THE THAMES,

FROM ITS RISE TO ITS FALL.

BY MR. AND MRS. S. C. HALL.

PART VII.



FROM Abingdon the Thames pursues its course with little to attract the tourist until we arrive at the ferry of Clifton, over which hangs a small hill, the summit of which is crowned by one of the most graceful and beautiful modern churches in England.

Before we visit it, however, let us pause awhile to enjoy the calm quiet of the scene; to examine the luxuriant water-plants, and listen to the music that issues from every "bush and bosky dell," and not unfrequently from the borders of the stream on which we glide.

The chorus of lively chirpings that greets our ear from the neighbouring reed-beds, proceeds from those little aquatic songsters, the Sedge-warbler (*Salicaria phragmites*), and the Reed-warbler (*Salicaria arundinacea*); two birds closely related in appearance and habits, and generally to be found in company in reedy spots by the water-side, uttering their varied chant, the programme of which comprises imitations of the notes of the swallow, lark, sparrow, and linnet, with some original bits of their own. We append a cut of the reed-warbler—the larger bird of the two, with its curiously constructed and situated nest, suspended between three or four reed-stems above the water, formed of reeds

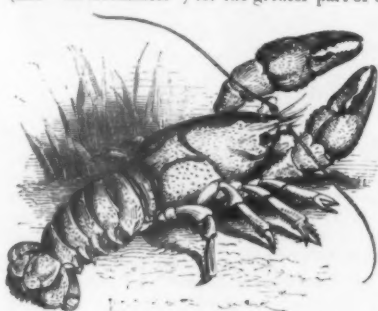
and grass, wound round and interlaced with the supporting stems, and lined with a little wool, fine grass, and long hairs; it is made of considerable depth—a necessary provision for the safety of the eggs or young, when it is considered that, from its suspended situation, their cradle is rocked by every breeze, and in a high wind the slender reeds that support it bow almost to the surface of the water; yet the mother bird has been seen to sit steadily in her nest when it was swinging and dipping with the violence of the gusts, so as occasionally to be almost immersed in the water. This elegant little warbler is of somewhat sombre colouring, being brown above and buff beneath, with white throat, and is one of our summer visitors only—remaining in this country from April to September, when it seeks a warmer latitude—its insect food becoming very scant as winter approaches. Those who row up or down the Thames, or walk along its ever pleasant banks, have, therefore, a source of enjoyment which inland dells and woods do not afford, for the notes of these birds, even if

"Sounds inharmonious in themselves and harsh,"

give exceeding pleasure when in keeping with the character of the scene, and in harmony with those "gentler solitudes" which create tranquil joy—

"Nor rural sights alone, but rural sounds,
Exhilarate the spirit, and restore
The tone of languid Nature."

The common river Crayfish (*Astacus fluviatilis*), which abounds in the Thames (and "its tributaries") for the greater part of the course, is frequently brought to market as an article of food, but is not held in much esteem.



THE CRAYFISH.

In general appearance it greatly resembles a small lobster, but on comparing the two together considerable difference in structure will be observed, the body of the crayfish being flatter than that of the lobster, and the claws being rougher, and of a distinct form. The colour of this animal is a dull, dark, greenish grey, and its usual length about three or four inches. The principal food of the crayfish consists of aquatic shell-fish, the grubs of insects, and sometimes even of such small fish as come within their reach. The following amusing and graphic account of the habits of this species in confinement was communicated by Mr. Ball, a naturalist of Dublin, to Professor Bell, from whose work on "British Crustacea" we quote it:—"I once had a domesticated crayfish (*Astacus fluviatilis*), which I kept in a glass pan, in water not more than an inch and a half deep; previous experiments having shown that in deeper water, probably for want of sufficient aëration, this animal would not live long. By degrees my prisoner became very bold, and when I held my fingers at the edge of the vessel he assailed them with promptness and energy. About

a year after I had him I perceived, as I thought, a second crayfish with him: on examination I found it to be his old coat, which he had left in a most perfect state. My friend had now lost his heroism, and fluttered about in the greatest agitation. He was quite soft, and every time I entered the room, during the next two days, he exhibited the wildest terror. On the third he appeared to gain confidence, and ventured to use his nippers, though with some timidity, and he was not yet quite so hard as he had been. In about a week, however, he became bolder than ever; his weapons were sharper, and he appeared stronger, and a nip from him was no joke. He lived in all about two years, during which time his food was a very few worms, at very uncertain times; perhaps he did not get fifty altogether. I presume some person, presuming to poach in his pond, was pinched by him, and plucked him forth, and so, falling, he came by his death." During our visit to Oxford, a thoughtful friend furnished the breakfast-table with the crayfish, which is there considered a luxury "in season"—the season being the autumn of the year. Although frequently eaten on the Continent, it is but seldom used in England, even as the garnishing of a dish. Like the lobster, it is dark—almost black—when alive, but becomes red when boiled. In several parts of the river, and especially in the neighbourhood of Binsey, above Oxford, the fish is obtained in large quantities; these are caught in traps resembling the common eel-traps, but much smaller; they are formed of common willow-wands, and are baited with animal matter, or with dead fish.

We were gratified by finding in great plenty near Abingdon that most elegant aquatic, the Flowering Rush (*Butomus umbellatus*), clumps of which were constantly occurring where the water was shallow, either at the river-side, or in spots where the ground approached the surface in mid-stream. It is a lordly plant, with its graceful stem rising from the water some three or four feet, bearing on its head a crown of purple and white flowers—a "bunch" of considerable size. The long grassy leaves, which diverge in sweeping curves from its foot, add greatly to its beauty. Those who have seen this charming plant will agree with the eulogium of quaint old Gerard, who, describing it in his Herbal, saith;—"The Water Gladiolus, or Grassie Rush, is of all others the fairest and most pleasant to behold, and serveth very well for the decking and trimming up of houses, because of the beaute and braverie thereof." It is by no means common to all the banks along the Thames. We voyaged many miles on several occasions, and sought for it in vain, finding it in great luxuriance in the river Tame, between Dorchester and the junction. It resembles, however, so nearly the common rush when not in blossom, that the unscientific searcher might easily pass it by without recognition.

It is singular that while so many efforts have been made to transfer to the greenhouse and garden the exotics—woods—of foreign countries, we have so much neglected the wild graces which await, at our own doors, that removal for culture which expands and extends beauty. Even in the miniature lakes which so often refresh an "elegant demesne," or in the ponds that so frequently act as drains to a lawn or plantation, and are made "ornamental," that the eye may be gratified by converting a blot into a grace, we too generally observe that Nature is left to plant as she pleases, while a little aid brought to her from one of her rich stores of fertility and beauty, might essentially add to its other attractions.

The walls and woodwork of the old locks are beautifully decorated with groups of graceful plants that would altogether form choice studies for the pre-Raphaelite painter. Perhaps the most elegant of these is the Ivy-leaved Snapdragon (*Linaria cymbalaria*), a pendent plant, with glossy, deep green, ivy-like leaves, and quaintly formed flowers of violet colour, with yellow throat. It appears this is not strictly an indigenous plant; but that it was originally introduced from Italy into our gardens, from which it has escaped and naturalised itself through the country, having now become as thoroughly English as any family that came in at the Conquest. From Oxford to Teddington we are continually meeting with the flowery festoons of this pretty plant, wherever old stonework is found in proximity to the water: we may suppose seeds of it have in old times escaped from some Oxford garden washed by the Thames, and, having been carried downwards by the stream, were deposited in convenient resting-places along the river's course. This will account for the abundance of the plant on the line of the Thames, while in most other districts it is hardly ever met with.

It will be obvious that from these water-plants the designer of ornament may obtain very valuable lessons; it is indeed surprising that as yet they have been but little resorted to for the purposes of the manufacturer, or of those artists to whom he gives special employment. He will find within the range of any single mile on the upper Thames a number of valuable suggestions, any one of which would be a "fortunate thought,"—for it would have the value of novelty, inasmuch as subjects to be obtained there have been hitherto made so little available.

On the floating leaves of the water-plants, or among the moist herbage of the river-side, we constantly find a curious little shell—the Amber-shell (*Succinea*

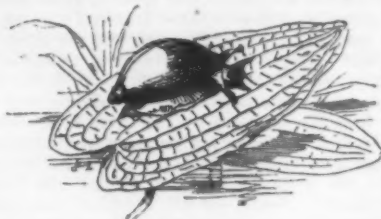


FLOWERING RUSH.



IVY-LEAVED SNAPDRAGON.

amphibia)—tenanted by an odd-looking little creature of amphibious habits, who, though born in the water and passing much of its existence there, has



AMBER-SHELL.

the faculty of leaving that element at pleasure, and wandering to considerable distances from it without injury: we observed it sometimes high up on the stems of plants, quite removed from the water. The shell is very fragile and transparent, of a clear amber tint, whence its name of "Amber-shell." Many of the fresh-water shells, of which a great number of species inhabit the Thames, are of elegant forms; and the habits of the animals that occupy them render them extremely interesting objects for the aquarium, where their history may be studied to great advantage; moreover, a collection of these shells would make a pretty addition to the cabinet.

Before we reach the little church of CLIFTON HAMPDEN, we pass the villages of Sutton Courtenay and Culham—the former with a modern, the latter with an old church; both are towered and embattled, and have a picturesque effect. They are situated about two miles from Abingdon, the river flowing the whole way through meadows of the richest luxuriance, their banks covered with wild flowers. A mile beyond this, the railway crosses the river at the village of Appleford. The banks here rise to a considerable elevation, and



CLIFTON HAMPDEN CHURCH, AND FERRY.

upon their summits many graves of the early Roman and Saxon settlers have been discovered. At Long Whittenham, close by,—a quiet village embosomed in trees,—some fine Anglo-Saxon jewels have been exhumed.* The scenery is purely pastoral, but is relieved by gently-undulating hills. Upon one of the boldest stands the new church of Clifton—for it is a new church, although externally and internally the architect has followed the best



LICH-GATE, CLIFTON.

models of the best periods of church architecture; it occupies the site of the ancient structure; indeed, the foundations, and some portions of the walls, have been preserved. It is a most attractive and graceful object seen from the river, and will bear the closest examination, for every part of it has been confided to the care of a competent artist; and all its appurtenances are as perfect as Art can make them. The village, too, is neat, well ordered, and evidently prosperous. Over the whole district there is evidence of wise and generous superintendence; the clergyman is, we believe, the squire, and it is obvious that the temporal as well as the spiritual wants of the district have a generous and

considerate minister.† A handsome LICH-GATE of carved oak has been placed at the entrance of the church-yard, adding much to the picturesque beauty of the scene. From the tower of this church, raised as it is so much above the

* The hill above Long Whittenham has earthworks of an early kind upon it, believed to be the work of the Romans; it is certain that these early conquerors of Britain were located here, inasmuch as many antiquities, unmistakably Roman, have been found in the immediate vicinity; and several of their burial-places discovered, from which vases, coins, &c., were obtained.

† A small church, of mixed styles, beautifully situated on a cliff, at a bend of the river Thames. It has been restored under the direction of Mr. Scott, the architect, in extremely good taste, by the present patron, Mr. Henry Hucks Gibbs, in pursuance of the wishes of his father, the late Mr. George Henry Gibbs, with whom the design of restoring the church originated, and who left by will a considerable sum for this object." ("Guide to the Architectural Antiquities in the neighbourhood of Oxford." Parker.)

surrounding scenery, we obtain a noble view of now distant Oxford; and here, especially, we are impelled to recall the lines of the poet Warton:—

"Ye fretted pinnacles, ye fumes sublime,
Ye towers that wear the mossy vest of time;
Ye massy piles of old munificence,
At once the pride of learning and defence;
Ye cloisters pale, that, length'ning to the sight,
To contemplation step by step invite:
Ye high-arch'd walks, where oft the whippers clear
Of harps unseen have swept the poet's ear;
Ye temples dim, where pious duty pays
Her holy hymns of ever-echoing praise;
Lo! your loved Isis, from the bird's ring vale,
With all a mother's fondness bids you hail!
Hail! Oxford, hail!"

After passing Clifton the hills to the right are somewhat bold in character, and we see more distinctly the picturesque formation of the Long Whittenham range: they are round, chalky hills, with clumps of trees on their summits. We now pass by Little Whittenham Church, which is embosomed in luxuriant trees, and the fine, woody hills beside Day's lock, where the river makes a circuit, passing, as usual, between low and luxuriant banks on either side, where the hay-harvest is ever abundant, but where the husbandman will rarely look for any other crop, inasmuch as the land is covered with water in winter floods.* We approach Wallingford, but within a mile or two of this town the voyager will pause at a narrow bridge, about twenty feet in length, which crosses a poor and somewhat turbid stream. The tourist would row by it unnoticed, as of "no account," but that he knows this to be the famous river Tame, and that here it joins the Thames—or, if the fanciful will have it so, "the Isis;" this being the marriage-bed of the two famous rivers, who henceforward become one; for from this spot, according to the poet,—

"Straight Tamis stream,
Proud of the late addition to its name,
Flows briskly on, ambitious now to pay
A larger tribute to the sovereign sea."

Although most of the poets have described "Tame" as of the rougher, and "Isis" as of the gentler sex, they are not all of one mind on this subject. Camden celebrates the Tame as a female—

"Now Tame had caught the wish't for social flame
In prospect, as she down the mountains came."

With Drayton, Tame is the bridegroom—

"As we have told how Tame holds on his even course,
Return we to report how Isis from her source
Comes tripping with delight."

He calls her also—"the mother of great Thames." Pope, in allusion to the Thames, makes reference to

"The famed authors of his ancient name,
The winding Isis and the fruitful Thames."

And Warton,—

"As the smooth surface of the dimpled flood
The silver-slipper'd virgin lightly trod."

The Tame rises in the eastern part of the Chiltern Hills, in Buckinghamshire, between the town of Aylesbury and the village of Querendon; and after winding through the golden vale of Aylesbury, enters the county of Oxford, and soon refreshes the town to which it has given a name. Hence its course is to the very ancient city of Dorchester, from whence by slow progress—and by no means "running to the embraces" of the fair Isis—it paces about two miles



JUNCTION OF TAME AND ISIS.

to join the Thames beneath the small wooden bridge we have pictured—its whole course, from its rise to its fall, being about thirty-nine miles. Faucy may be permitted full scope and free indulgence while "the voyager" passes underneath the plain rustic bridge that marks the interesting locality. He has visited the scarcely-perceptible source of the great river—already seen it fertilise and enrich cities, towns, and villages; but here he will naturally consider in prospect the mighty gifts it presents to the world, between this comparatively

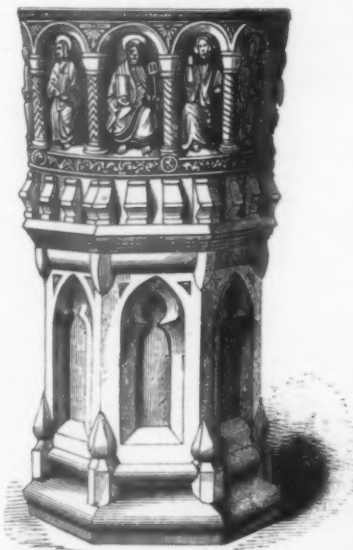
* Tradition has given to this place (Little Whittenham) an intellectual importance which heightens, at least, if it does not transcend, its native beauties. Here an oak had long flourished—and hard was his heart who suffered the axe to strike it—beneath whose shade Prior is said to have composed his poem of Henry and Emma. The poet has described this spot as the scene of his interesting story, and such a tree might surely have been spared for the sake of its traditionary character, when the general ravage was made, by its last possessor, on the sylvan beauties of the place." (Boydell, 1794.)

insignificant confluence of "two waters," and the illimitable sea to which they are together hastening:—

"Let fancy lead, from Trewsbury mead,
With hazel fringed, and copse-woods deep;
Where, scarcely seen, through brilliant green,
Thy infant waters softly creep,
To where the wide-expanding Nore
Beholds thee with tumultuous roar,
Conclude thy devious race;
And rush, with Medway's confluent wave,
To seek, where mightier billows rave,
Thy giant Sire's embrace."

A row up the Tame to visit Dorchester will be the duty of those who have leisure and desire to examine the several points of interest on or near our great British river. He will be amply repaid for a brief delay. Although the "city" has fallen to the grade of a poor village, the Roman amphitheatre is an earth-mound, and the cathedral half a ruin,* history and tradition supply unquestionable proofs of its former magnificence—proofs which time has been unable altogether to obliterate. On its site was a Roman station of large extent and importance; and the place was famous during the ages that immediately followed. But its high and palmy state was in the seventh century, when Birinus, who was sent from Rome to convert the West Saxons, here first preached to them the Gospel of our Lord. The missionary had baptised Ciugils, the king; and at the ceremony Oswald, King of Northumberland, attended as god-sib; when the two sovereigns, according to Bede (who calls it Civitas Dorcinia), gave the bishop this town for the foundation of an episcopal see in honour of the occasion. The see was for a long period of "gigantic dimensions," comprising the two large kingdoms of the West Saxons and Mercians. Twenty bishops here sat in "papal grandeur;" and, although seven bishoprics were afterwards "taken out of it," the see continued to be the largest in England, until about the year 1086, when Remigius removed it to Lincoln. At the Conquest, however, the town had dwindled; it was "small and ill-peopled," although "the majesty of the church was great, either by the antiquity of the building or the diligence of such as had lately repaired it."

The old Abbey Church at Dorchester is remarkable for its extreme length, and for some peculiar architectural features. It is now much too large for the wants of the parish, and was, some few years ago, allowed to fall into a lamentable state of decay, from which it has been in a great degree rescued by a general subscription, under the auspices of the Oxford Architectural Society. The portions of Norman architecture now remaining are striking in their solidity and beauty; but the most remarkable feature in the church is the celebrated "Jesse window" which lights the north side of the chan-
cel. At the base lies the figure of Jesse, from whose body rises the tree of the Saviour's genealogy; its stem forms the great centre mullion, the branches from it crossing the other mullions and forming the intersecting tracery of the window; they are all richly sculptured with foliage, and a figure of one of the tribe of Jesse appears at each intersection. The statue of the Virgin with the Saviour, which once crowned the whole, has been destroyed. The sedilia and piscina opposite this window are highly enriched; and have a peculiarly brilliant effect from the insertion of painted glass beneath the beautiful canopies that shadow them. The other most noticeable feature in the church is the ancient font we here engrave. The upper portion is Norman; but the shaft is much more recent, probably a work of the fifteenth century. The bowl is circular, and exhibits figures of apostles seated in eleven semicircular arches,



THE FONT, DORCHESTER.

above and below them is a rich border of foliage. The whole of this portion of the font is of lead, and the rarity of such early work in this material makes this example precious in the eye of the antiquary. It is, moreover, a curious work of Art, inasmuch as it presents the peculiar features which are strongly characteristic of the Byzantine taste, founded on the decadence of the great Roman empire in the East. The richness of detail and abundance of decoration visible in the Norman style may be referred to this influence on European Art.

From the junction to Wallingford the "united streams"—

"With friendly and with equal pace they go,
And in their clear meanderings wandering slow"—

soon pass under the bridge of Shillingford, from whence the tourist may walk some two or three miles to offer homage at that shrine in the grand old church of Ewelme, which contains the dust of Sir Thomas Chaucer, the poet's first-born son.

Shillingford is an antiquated village, with many large farm-houses of red brick and timber, warmly thatched, and with an air of picturesque comfort

* An earthwork, intended as a fortification, stretches from one river to the other, across the meadow formed by the circuitous bend of the Thames. It appears to be of Roman work, and to have been a military outpost, to guard the town on a weak side.

about them thoroughly characteristic of English rural life of "the better sort." Indeed, this portion of the Thames is as completely rural and unsophisticated as any part of England. The character of the scenery changes completely at the bridge, and we see again the rich level meadows, with the square tower of Bensington Church, and the quiet village of farms and cottages beside it.* A mile further, and we reach another lock, close to the town of Wallingford, which is nearly hidden by the luxurious growth of trees in surrounding meadows.

Wallingford was famous in its day: the Gauls, the Romans, the British, the Saxons, and the Danes, had each and all their settlements there; it was a borough in the time of the Confessor, and had a mint before the Conquest.† Traces of its ancient walls and castle may still be obtained by the patient searcher; the latter is described by old historians as "impregnable," but "Time, the destroyer," has effectually removed all its strength except a few indications, which consist of rubble and stones. In the time of Leland it was "sore in ruins, and for the most part defaced." Camden described it as "environed with a double wall and a double ditch; the citadel standing in the middle on a high artificial hill." It must have been of immense size and strength, and was regarded as "impregnable" before

"Villainous saltpetre had been dug
Out of the bowels of the harmless earth."

During the civil wars, when King Stephen and the Empress Maud contended for England, the lady was here besieged by her enemy; but all assaults were vain, until famine came to the aid of the besiegers. Her son, afterwards Henry II., arrived at the seat of war just in time to save his heroic mother; but a conference took place on the river's bank, when it was resolved that Stephen should possess the crown during his life, and that Henry should succeed him. Of its "fourteen parish churches" Wallingford retains only three, one of which was "erected at the sole expense of that eminent lawyer and learned judge, Sir William Blackstone." Notwithstanding its comparative decadence, however, Wallingford has the aspect of a cheerful and thriving town.‡

Soon after passing under its bridge we reach the little Norman church of Crowmarsh, and about a mile further, at a lock known as "Chamber Hole," we observe Newnham-Murrell, with an old church on one side of the river, and Winterbrook on the other. A short distance below is Mongewell,—a fair mansion, with rich gardens, lawn, and plantations. A small modern Gothic church is erected here. We soon reach Cholsey, where an older church awaits the antiquarian tourist. At Little Stoke, some distance onward, we are again met by a railway-bridge, and notice the high chalk down rising above it. Passing the bridge, the church of Moulsoford appears embosomed in trees. Nearly opposite is South Stoke, and, a short distance further, at Cleeve Hill lock, we arrive in view of the Strealy hills, at the foot of which are the twin villages of Strealy and Goring—the former in Berkshire, the latter in Oxfordshire, joined by a long and picturesque bridge, from which a fine view is commanded of the river, with its graceful windings and its pretty "aits" above and below, and especially between the bridge and the lock, distant some half a mile apart. These villages of course contain churches; that of Goring, however, is by far the most interesting; it stands close to the water-side, and beside it are a graceful cottage and a busy mill.§

The church is of Norman foundation, but the tower only preserves the peculiar features of that style. It is very massive in construction, with round-headed windows, divided into two lights by a central pillar; a winding stair to the belfry is formed in a small round tower appended to the north side of this

* "West of the church is a bank and trench, of a square form: the north side still retains somewhat of its original appearance; to the west and south they are readily traced, but to the east it requires a minute examination to discern them. Doctor Plot mentions an angle of King Offa's palace near the church, which must have stood on this spot, where bones of men and horses, as well as old spurs and military weapons, have been dug up. This, being a frontier town, often changed its masters in the contests between the west Saxons and the Mercians. Offa, king of the latter, considering it to be politically necessary to his government that his enemies should hold no place on that side of the Thames, at length possessed himself of it, and finally united it to his own dominions." (Boydell, 1794.)

† We engrave here the silver penny struck at Wallingford by Edward the Confessor. It is a type of the utmost rarity, and is preserved with other scarce Saxon coins in the Bodleian Library. By comparing it with the Oxford coin of Alfred, which we have also engraved, the progressive improvement in the English mintage will be apparent—a neater and truer character prevails in those of the Confessor, indicative of more peaceful times. Indeed, the coinage of England tells in some degree the history of the country. The rude monies of the Heptarchy seem only fitted for barbaric need; and it is not until the amalgamation of the Saxon kingdom under one sovereign that a great improvement takes place. The rude heads of early kings on our coins seem scarcely human; but this of Edward the Confessor exhibits truthful features. In the troublous times which succeeded the death of the Norman Conqueror, the national currency lapsed into its old barbarism, and it was not till the era of Edward I. that it recovered itself. We must refer to the Reading penny, engraved under our notice of that town, as an example, and to the note appended, for a continuation of these remarks.

‡ Camden mentions his having frequently visited it in his academic character, and that it then retained a considerable portion of its ancient grandeur.

§ Nearly a century has passed since the village of Goring was "famous" "on account of the virtues" of a medicinal spring in its immediate vicinity: it was called "Spring-well," and was situated on the margin of the Thames. It is particularly mentioned by Dr. Plot (in the reign of Charles II.) as celebrated for its efficacy in the cure of cutaneous disorders, and also for ulcers and sore eyes. Much more recently, however, it was considered "a valuable specific;" for its then owner, Richard Lybbe, Esq., published several advertisements, wherein he states "that other water had been substituted and sold for that of Goring spring;" and he informs the public that, to prevent such deception, every bottle or vessel hereafter filled with the genuine water shall be sealed with his arms, of which he gives a particular description; and that the persons appointed by him to seal and deliver it, shall demand nothing for the water, but a penny a quart for attendance and impress of his arms. The value of Spring-well, if it ever had any, has long ceased to be appreciated. The spring now gives its supply to the Thames without fee or reward, and the "penny stamp" is a tradition of the past.



square tower. The body of the church is much more modern—a circumstance by no means uncommon in English ecclesiastical architecture. It has been recently restored in very good taste; but while it gratifies the ecclesiologist, it offers few antique features on which the architectural student can dwell.



GORING CHURCH.

The houses at Goring are excellent examples of those "peasant homes" which nowhere exist more happily than in our own favoured isle. The cottages have that look of comfort so essentially English, and their little gardens are trim and neat. Its opposite village has equal claims to attention, and is more romantically situated on the hill-side. The scenery is the most striking we have yet met in our downward course.

Resuming our voyage, we leave to the right, on the slope of one of the hills which now "accompany" us for several miles, the beautiful mansion of Basildon. Hence, until we arrive at the villages of Pangbourne and Whitechurch, the Thames assumes a new character—high hills, richly clad in foliage, suspend over us on either side, now and then opening, occasionally bare, and frequently fringing the banks of the stream with the branches of the best varieties of British trees. The villages of Pangbourne and Whitechurch, like those of Streatly and Goring, are united by a bridge, a little above which are the lock and weir; the scenery all about this neighbourhood is exceedingly interesting and beautiful—the stream is broad, and the wood-crowned heights that arise on either side add to the view that variety which is especially welcome after so much that is tame and flat, with which the upper Thames so continually supplies us. These low lands, however, have their value; not alone as suggestive of fertility—they abound in the picturesque; of such scenes the poet has happily said—

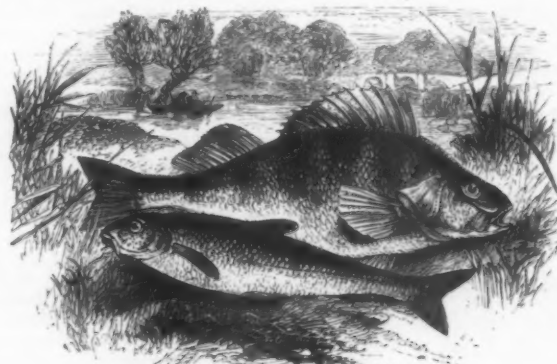
"Everywhere
Nature is lovely: on the mountain height,
Or where the embosom'd mountain glen displays
Secure sublimity, or where around
The undulated surface gently slopes
With mingled hill and valley:—everywhere
Nature is lovely: even in scenes like these,
Where not a hillock breaks the unvaried plain,
The eye may find new charms that seeks delight."

The Thames at Pangbourne—above and below it—is, and has long been, a favourite resort of the angler; its sides "hereabouts" are full of water-lilies and those other aquatic plants which afford the fish shelter and protection; they are especially such as are loved by the perch—and perch fishing in this vicinity is perhaps as good as it is upon any part of the bountiful river. The perch is "one of the most beautiful of our fresh-water fish, and when in good condition its colours are brilliant and striking," according to Yarrell—from whom this passage is borrowed—"the upper part of the body is a rich greenish brown, passing into golden yellowish white below; the sides ornamented with from five to seven dark transverse bands; the irides golden yellow; the fins brown, spotted with black." The scales are rough, hard, and not easily detached, as the angler well knows: the fins are so sharp that those who handle them must be careful of their touch. The fin of the perch is, indeed, a weapon of defence, and is said to protect it against the assaults even of the pike; certain it is that the perch will live and thrive in a pond or lake with pike, while all its other denizens gradually vanish before the tax which the water-wolf perpetually levies. The perch has been emphatically called "a bold fish;" he is unquestionably, as old Izaak styles him, "a bold biting fish." If one be caught another is pretty sure to follow; and as they usually "march in troops," and are seldom scared by any noise or bustle in the water, the angler, when he encounters a "school" of them, is likely to fill his basket before his prey discovers what he is about. Again to quote from Izaak Walton, "they are like the wicked of the world, not afraid, though their fellows and companions perish in their sight." The perch is fished for in the Thames usually with a "paternoster;" that is to say, a gut or hair line of about four feet long is mounted on the ordinary running line, and this gut or hair line contains three hooks, mounted on pigs' bristles, placed at intervals a foot or eighteen inches apart, so that different depths are attained. The usual bait is the minnow, but the fish will eagerly take the brandling or dew-worm. The perch is not often taken in the Thames above a pound weight, or above eight inches in length. They grow, however, to a much larger size, frequently weighing four or five pounds, and occasionally so large as eight or

nine pounds: they breed rapidly. Yarrell states that a perch of half-a-pound weight has been found to contain 250,000 ova. Like the pike, it is a fish of prey, and has great tenacity of life; perch have been kept for twenty-four hours out of water without peril to life. Next to the trout, the pike, and the eel, the perch is perhaps the best fish for the table, its flesh being hard and sound.

The Gudgeon (*Gobio fluviatilis*) is commonly found where the perch luxuriates; although associates, however, they are by no means friends—on the contrary, the one is the prey of the other. The gudgeon abounds in the Thames, and to catch them is a favourite sport of the angler—and a pleasant sport it undoubtedly is, inasmuch as it is usually pursued in hot weather, when there is little disposition to exertion, and repose, amounting to indolence, becomes pleasure for a season. It is in this pursuit especially "the punt" is used, and it is frequent in June and July to see one of these boats moored in the centre of the river, containing three and sometimes four persons, lazily hooking the fish and bringing it to the boat's side, when the fisherman removes it from the hook, sees that the bait is in order, and places it again in the water, to be almost immediately drawn up again for a like operation.

Gudgeons swim in shoals, are always greedy biters, and a very small degree of skill is therefore requisite to catch them; it is the amusement of ladies and boys more frequently than of men; for the fish is sure to hook himself, and little more is required of the angler than to put the bait down and draw it up again, as soon as he sees his light float under water. Consequently, "jokes" concerning this easy sort of fishing are very abundant, and it must be confessed they are not unmerited; for neither skill, labour, nor activity, are requisite to catch some ten or fifteen dozen of this tiny fish by a single hook in a day; and a boat such as we describe may be pretty sure to contain thirty or forty dozen, when a late dinner-bell calls a party home on a summer evening.



PERCH AND GUDGEON.

But let not those who can enjoy no pleasure that is not derived from toil despise that pleasure which is simple and obtained easily. The gudgeon fisher usually seeks a holiday, a quitance from labour, a repose from thought; "his idle time" is, therefore, never "idly spent;" but his amusement is derived from other sources besides those supplied by his rod and line; he moves about from place to place—from "pitch" to "pitch;" the hot sun is rendered not only innocuous but agreeable, when a gentle breeze passes along the river to cool his brow—look where he will his eye encounters some object of natural beauty, and his ear is regaled by the songs of birds along the banks, and the lark ever rising above some adjacent meadow. He has leisure to enjoy all this and much more—musing and not thinking—reclining rather than sitting—because neither the exercise of skill, neither mental nor bodily exertion, are requisite to secure sport.

To those with whom a full and heavy basket is but a secondary consideration, who covet the many other true enjoyments which a day on the Thames affords, there is, after all, no "pleasure" more truly pleasure than that which may be obtained by the gudgeon fisher from morn till eve of a bright day in summer.

The gudgeon is invariably fished for with a small hook, baited with a small red worm, or a blood-worm, usually in water about three feet deep, and as close as may be to the bottom; the fisherman always selecting a gravelly bottom, which, every now and then, he "scrapes" with a large iron rake, part of his boat's furniture. The object of the raking is to draw the fish together; they feed on the aquatic insects, and their larvae, the ova, &c., which the rake thus frees from the gravel; of course, they seize greedily on the more tempting morsel which conceals the fatal hook. It is not uncommon to catch nine or ten dozen in one "pitch," and, frequently, half-a-dozen will be taken without losing or changing a bait.

The Thames gudgeon seldom exceeds six inches in length, the ordinary size being four inches. The lower jaw is broad, the mouth wide, with a barbel at the angle on each side, the tail deeply forked; the scales of the body moderate in size; the colour of the upper part of the head, back, and sides olive-brown, spotted with black; irides orange red, pupil large and dark, gill-covers greenish white; all the under surface of the body white; pectoral, ventral, and anal fins nearly white, tinged with brown; dorsal fin and tail pale brown, spotted with darker brown. If people care to eat, as well as catch, fish, there is no fish of the Thames more "palatable" than the gudgeon, fried with a plentiful supply of lard. It is "of excellent taste, and very wholesome," and has been sometimes called "the fresh-water smelt."

From Pangbourne to Reading—or rather to Caversham Bridge—a distance of six miles, the banks of the river again become more level, although the hills continue for a short distance, and remain long in sight, as a fine background to a most beautiful picture.

THE
NEW GOVERNMENT BUILDINGS,
AND THE EXHIBITION OF THE DESIGNS IN
WESTMINSTER HALL.

As we write, this Exhibition is about to close, and before our words can be read it is probable that the award will have been given which is to determine the competition itself. Certainly it has been said that the month of June should not pass until the judges should have formed their opinion, and delivered in their report; and then, as we have been led to believe, the prize designs, together, perhaps, with such as may be distinguished by "honourable mention," will again be exhibited to the public, that the much-discussed qualifications of the judges may be submitted to that most practical test, criticism upon the judgment which they will have pronounced. This is all straightforward and fair, and is sure to be duly appreciated. Meanwhile, the matter being yet *sub judice*, we desire now to extend our former general observations on this subject, and briefly to remark upon certain of the designs which have been exhibited.

The public interest in the proposed new National Edifices has made itself known with an earnestness of decision that admits of no misapprehension. A palace for the administrative government of England is unquestionably required: what the people ask is, that it be no less certainly worthy of its title and its use. And it has been very gratifying to observe how the desire to have a worthy edifice actually erected, has gradually led to a better understanding and a more correct estimate of the real character and the true merits of the several designs. What, in the first instance, may have seemed to be very noble, simply from being very pretentious, has assumed its genuine aspect after calm deliberation; and much that is really praiseworthy in a degree has come to be estimated in that degree, instead of being raised to a position to which it could never with any justice have aspired. Notwithstanding a considerable amount of indignant declamation from persons whose own views coincide with the bulk of the "designs" (as very many of these projects have been somewhat ironically designated), and whose architectural capacities may be measured by the same standard with them, the accepted opinion is, without doubt, that, with a few most honourable exceptions, the result of the government invitation to architects to a "*grande certamen*" has proved anything but creditable to the competitors. For ourselves, we are persuaded that this competition, however justly it may condemn all architectural competitions as a system, is in no respect whatever to be held as an exponent of the actual status of architecture, either in this country or abroad. Very many architects who do possess the faculty of design, and can command ideas and bid them clothe themselves under material forms, or who are able to deal worthily with styles in which new forms are impossible, and even fresh combinations difficult—very many of such architects have, for whatever cause, stood aloof from the competition altogether. Others of the same class, who have entered the arena, have found themselves compelled to struggle more severely against the urgency of time than the difficulties of the actual contest. But it would seem that there exist many persons desirous of being ranked as architects, who do not need any prolonged period for their productions, and yet are able to put forth their full powers. Works thus produced have constituted a very large proportion of the Exhibition of Designs; and, consequently, there has been a vast amount of superficial display, while but little of mind, of genius, or of taste, has given evidence of its deep and earnest working. Happily, these high qualities have not been absent altogether from the competition; and, possibly, they would have been more abundantly evident, had classic architecture, whether adapted from ancient authorities or revived under modern conditions, been less intractable and more versatile. What we have chiefly lamented over in the classic designs, has been the prevalence in them of one or other of these two unfortunate circumstances—either a most insipid poverty of conception, if not an actual want of all original and distinctive architectural character, or a painful strain-

ing after originality through the sacrifice of all artistic and architectural consistency.

There is scarcely an example of the established classic model which has been treated with thoughtfulness and adapted with skill; while the specimens of the accepted modernised type of this style are, for the most part, lamentably meagre and spiritless. We are now speaking of the *treatment* of this style in the present competition; the style itself may be rejected without hesitation and without compromise; it has made our public buildings and our streets what they are—and what are they? it has been tried, tried long, and until patience herself has been wearied out by the dull and dreary monotony of the results, and found to be utterly wanting; it may have been called Anglo-Roman or Anglo-Italian, but it never has been called English, because nothing can ever, by any possibility, render it English. Most of the designs in the mediæval styles exhibit, more or less strikingly, just that one imperfection which, even at the present time, might have been expected from them: they indicate, that is to say, too decided a tendency towards mediæval treatment, whereas the problem now to be solved is the capacity of Gothic Art to adapt itself to existing circumstances, and its readiness to accept practical conditions arising from both the requirements and the appliances of the present time. Gothic architecture is English architecture, and as such it will most certainly—and, as we believe, very speedily—be recognised; but then the readiness of this recognition must be greatly influenced by the promptness with which the style is shown to be the English architecture of every age. The necessity for designing new edifices, in the great Gothic spirit, indeed, of the olden time, but not *after* the olden fashion, needs still to be impressed upon some even of the master spirits of the Gothic movement amongst us. We do not want old buildings to be built over again; we do not want our new government palace to be what it might have been had the Black Prince have presided over a Fine Arts commission at Westminster, or William of Wykeham discharged the functions now entrusted to Sir Benjamin Hall. The Gothic of the present, while as genuine Gothic as that of past ages, must be a fresh emanation from the old fountain-head,—it must be as decidedly the Gothic of the middle of the nineteenth century, as the Gothic of the middle of the fourteenth century bore a decided character of its own. Indeed, our own Gothic cannot be true, so long as we seek its forms of expression only from the relics of by-gone times; this is all very well in the classic Renaissance, because there genuine invention is impossible,—the new architecture can do nothing more than recall the old. Again, another point needs to be carefully borne in mind in seeking to realise the new application of Gothic Art. This is not to be accomplished by combining a certain amount of novelty with certain veteran forms and associations; the whole must be re-cast, so that the result may be uniform throughout,—absolutely consistent—really Gothic; yet really the Gothic of today. We have heard it objected to some of the Gothic designs that they are too foreign in their type, or at least in many of their details. This is no good objection, provided the design be really good and true. We must expect to perfect our Gothic only through the widest study and comparison; and remembering the essential unity of the style itself, we must not reject anything in it that is excellent or valuable, simply because that thing may have been accepted elsewhere. We have not been in the habit of setting aside certain columns because they were Corinthian; we shall, therefore, at least have precedent in our favour when we adopt any noble constructive details that may be, in some special sense, French or German. The favour with which a few—that is, four—Gothic designs have been so generally regarded, has elicited from the supporters of the classic Renaissance the most bitter expressions of disappointed indignation. Finding it difficult to advocate the designs in their own style, these persons have concentrated their energies in an onslaught upon their Gothic rivals. These attacks have been distinguished by their want of all point and of all sound argument and just criticism, and consequently they have proved to be singularly unfortunate for their authors, and as eminently calculated to raise the Gothic designs themselves still higher in the public estimation.

It would now be mere affectation to assume that the authors of the more important designs are not well known, and, therefore, we speak of No. 116 as the design of Mr. G. G. Scott. In this noble composition the architect has shown how completely he is master of the style which in him has found so earnest, and also so popular a champion. Mr. Scott has adhered strictly to the conditions of the government proposition, and in his design he has not shown more than such buildings as would be required for the Foreign and War-Offices. These offices, as he has proposed them, must be regarded, first, as complete in themselves; and, secondly, as associated with other buildings yet to be planned, so that their ultimate effect may eventually be governed by the general character of the entire group. In themselves, the proposed offices constitute a really grand edifice, as in their arrangements they are most felicitously appropriate for the uses that would be required from them; and, doubtless, when more extensive works should appear, these offices, grouping with them, would then declare how well they were originally adapted to form a component of a series of buildings. Their harmony with Westminster needs not to be noticed; here they stand beyond the reach of the most hostile of objectors. Mr. Scott has exhibited two modifications of his general design; both views are distinguished by equal originality, truthfulness, and vigour, and probably the two might be so far actually combined as to produce a work which should exhibit the characteristic excellences of both. Mr. Woodward, in his No. 35, has ably sustained his reputation. It is no less certain that this gentleman understands and appreciates the spirit of Gothic Art, than that he feels what the Gothic has now to do. We know not in what manner to express in stronger terms our admiration for what Mr. Woodward has sketched out in his design, than to say that we wish such congenial spirits as himself and Mr. Scott were working together. Rivals they cannot be, being brethren in Art; and most certainly it would be well for the cause of that art could such brother workmen be united in the closest fellowship. Mr. Woodward's principal *façades* appear to require some breaks, and his roofs, with their accompanying details, might be considerably improved; but his fenestration is admirable; his general grouping also, together with his plan and general arrangements, are equally excellent, while his feeling for sculpture as an accessory to architecture is beyond all praise. Mr. Street has taken, and will maintain, a position of his own in the front rank of the Gothic confederacy. His No. 129, though produced with an unavoidable rapidity which pressed hardly upon him, is worthy of the author. It shows his grasp of a subject, and his power of dealing with it as a master in his art. Compare this design with any of its classic competitors, and inquire where there appear evidences of mind, and of that faculty of conception and expression which marks the artist and the architect? No. 140, the production of Messrs. Seddon and Pritchard, is another excellent design, and yet, like Mr. Street's, it would scarcely do for the purpose proposed. These gentlemen must look forward yet more than has been their wont; they must apply, under fresh conditions, their well-stored treasures of Gothic usage and authority. In both No. 129 and No. 140, the design is scarcely less mediæval in treatment than it is in feeling; and in either case it is so complete, that the buildings afterwards to be erected could scarcely be grouped harmoniously with these foreign and war-offices. The towers which appear in these designs are very admirable, particularly Mr. Street's; and it is to be hoped that such a tower will not fail to be the crowning ornament of the entire group of the new Government Buildings. We do not desire to particularise any of the classic Renaissance designs as special examples of the unworthiness which clings to the style, even in the ablest hands. Many so-called critics have seen much to admire and praise in these productions; to us they have been simply painful, though conclusive testimonies to the justice of the views which we have long felt deeply and earnestly cherished. In common with all who have felt any interest in this competition, we shall look forward to the result with anxiety, but with that confidence which we always are prepared to repose in English honour, integrity, and justice.

THE TURNER COLLECTION.

THE exhibition of Turner's pictures, recently opened in the upper apartments of Marlborough House, enables the public, for the first time, to form a just estimate of the great painter who has left such examples of his marvellous genius behind him. What a record of industry, as well as of genius, do we find within those rooms! what extraordinary indications of intense study, intellectual power, subtle observation, communion with nature, and knowledge of the capabilities and resources of Art to represent nature in every aspect to which she is subjected by seasons, atmospheric influences, and other causes! They who knew Turner only through the works of the last ten years of his life, we may almost say the last twenty, can have no possible conception of the varied greatness of his pictures: now they can see him as he showed himself throughout his long career; they may compare him with himself, for with none else can he be put into comparison; and, while inspecting and examining this glorious collection, they will feel what a magnificent inheritance this unrivalled landscape-painter has bequeathed to the nation.

The number of pictures now added to those with which the public is already acquainted is between sixty and seventy, including many of his largest and finest productions; but we are spared the necessity of describing them, as this was done in the article on the entire collection which appeared in our January number; but we have a word or two to say with reference to their present appearance.

Many of the pictures we had an opportunity of seeing just as they came from the old house in Queen Anne Street; the canvases, either rolled up or unstretched, so covered over with dust and mildew, as scarcely to admit of the subjects being recognizable: now the majority look as fresh as if just come from the painter's easel. The task—one most difficult—of cleaning and restoring devolved upon Mr. Wornum to superintend; of the manner in which it has been performed by Mr. Bentley, under Mr. Wornum's directions, every visitor will have the opportunity of judging, but, in our opinion, the work could not possibly have been better performed. The hanging is also most satisfactory, considering the size of the apartments and their general unsuitability, in comparison with what they ought to be, for the purpose: still we are glad to see them under every disadvantage, and to tender our thanks—in which we are sure all will join—to Sir Charles Eastlake and Mr. Wornum for making them accessible to the public at the very earliest period at which it was possible to exhibit them.

The paintings are hung, in the various apartments, in chronological order, so far as was practicable. Turner's first period includes the pictures painted prior to the year 1802, when Richard Wilson was his model; of this epoch we have among others in the same apartment, a "Study of Trees on Clapham Common," "Aeneas and the Sibyl," and "A Mountain Scene with Castle." From 1802 to 1819, it is impossible to say whom he imitated, or did not imitate; then he produced his "Harvest Home," in the style of Teniers; the "Blacksmith's Forge," in that of Wilkie; a "Holy Family," and his own portrait, in imitation of Reynolds; "The Death of Nelson," a noble composition; "The Goddess of Discord in the garden of the Hesperides," in the broad and massive style of Gaspar Poussin; "Dido and Aeneas," in that of Claude; the wonderful "Shipwreck;" "Calais Pier;" "Greenwich Hospital from the Park;" and several others, now to be seen at Marlborough House.

After his visit to Italy we discover another change; we see Turner alone, and altogether lose sight of any other artist, whatever his time or country. Now he produced his "Rome from the Vatican;" "The Bay of Baiae, with Apollo and the Sybil," glowing in sunlight; the "Vision of Medea," gorgeous in colour; "Childe Harold's Pilgrimage—Italy," an exquisite composition, rich and lustrous in the hues of an evening sun; "Ulysses deriding Polyphemus," full of imaginative and poetic feeling, &c. &c. And lastly, the spectator is introduced to a number of his latest works, wherein he set at defiance all recognised principles and theories of Art, and allowed his fancy to run riot wheresoever it listed; beautiful often in its extravagances, and, paradoxical as it may seem,

not always untruthful in its fallacies, or what appear to be such. Among these are "The Exile and the Rock Limpet," "Rain, Steam, and Speed," "The Opening of the Walhalla," "The Sun of Venice going to Sea," "Whalers," "Pilate washing his Hands," &c. &c.

We cannot conclude this brief notice without expressing approval of the admirable descriptive catalogue, by Mr. Wornum, of the British School included in the "National Collection;" no one who is not intimately acquainted with the works of our artists ought to visit the gallery without the catalogue in his hand, if he wishes to understand what he sees. In its compilation Mr. Wornum has had very considerable difficulties to overcome; from the lapse of time since many of the pictures were painted, their wretched condition, and the unmeaning titles Turner frequently gave to his works, it must have been no easy matter to identify and name them with something like an appropriate title.

The Turner, the Vernon, and the Sheepshanks Collections are now the property, and in the hands, of the public; when will the public become so sensible of their treasures as to demand a fitting habitation for them? shall we long continue to brave the contempt of every enlightened foreigner who visits the metropolis, by the indifference England shows in the matter of her works of Art? with possessions worthy of a great and enlightened nation, we hide them in holes and corners, not as a miser hoards his gold, to keep it safely, but as if we were half ashamed of what we hold.

THE ART-UNION OF LONDON.

The following works of Art have been selected by the prize-holders of the current year, up to the period of our going to press:—

From the Royal Academy.—"The Child's Grave," J. W. S. Mann, 200l.; "Shades of Evening," H. J. Boddington, 120l.; "Falstaff proposing to Marry Dame Quickly," D. W. Deane, 100l.; "Lynmouth," T. Webb, 75l.; "Interior," A. Provis, 60l.; "Devonshire Fishing Village," H. Jutsum, 50l.; "Lausanne—Evening," H. Moore, 50l.; "The Vale of Bettws, N.W.," F. W. Hulme, 40l.; "A Fishing Harbour," W. W. Fenn, 35l.; "Marlborough Forest," J. Stark, 35l.; "Crossing the Common," A. W. Williams, 35l.; "Interior," G. Earl, 35l.; "Faces in the Fire," J. Brett, 31l. 10s.; "Conway Castle," J. F. Hardy, 30l.; "The Bride," A. J. Simmons, 30l.; "Little Market-woman," E. J. Cobbett, 30l.; "Little Gleaner," C. Richards, 25l.; "Russ—County Wicklow," T. F. Collier, 25l.; "Valley of the Liedr," J. F. Hardy, 25l.; "Going to Market," N. O. Lupton, 25l.; "On the road to Langley," V. Cole, 21l.; "A Group in Belgium," H. Weeks, Jun., 20l.; "Lynmouth Bridge and Tor, N.W.," W. Havell, 20l.; "Among the Wild Flowers," J. D. Watson, 20l.

From the Royal Scottish Academy.—"Scene among the Islands of Loch Awe," McN. Maclean, 30l.
From the Society of British Artists.—"Return from Jack Fishing," J. Tennant, 150l.; "Oliver Camp," W. Shayer, 80l.; "Evening on the Lugwy," J. P. Pettett, 75l.; "Fern Carting," G. Cole, 60l.; "Beach at the Mumbles," G. Wolfe, 50l.; "On the River Usk," J. Tennant, 37l.; "The Interrupted Meal," G. Arncliffe, 35l. 15s.; "A Hazy Morning on the Thames," H. J. Boddington, 35l.; "Rest on the Way," E. J. Cobbett, 35l.; "Crossing the Brook," J. Hengall, 35l.; "On Holmwood Common," G. Cole, 30l.; "A Country Alehouse," W. Shayer, 30l.; "Castle and Town of Heidelberg," J. Dobbin, 30l.; "Una Higa del sol," P. H. Calderon, 30l.; "Puffin Island," J. B. Pyne, 30l.; "The Mouse in Danger," T. Clater, 30l.; "Scarboro' Castle," J. Danby, 25l. 5s.; "Scene on the Mawddach," C. Pearson, 25l.; "Day after the Gale," E. Niemann, 25l.; "A Mountain Spring," J. Hengall, 25l.; "A Nook in the Conservatory," Miss L. Rimer, 25l.; "The Prawn Fisher," W. Shayer, 25l.; "Fairlight Glen," J. Godet, 25l.; "A Marvellous Tale," E. Cockburn, 20l.; "Crossing the Village Ford," A. F. Rolfe, 20l.

From the National Institution.—"A Family Group," H. B. Willis, 80l.; "Winter Sunset," G. A. Williams, 75l.; "Harvester's Repast," F. Underhill, 60l.; "Early Morning," H. B. Willis, 42l.; "The Stepping Stones," F. Underhill, 35l.; "A Village in North Devon," H. B. Gray, 35l.; "On the Lugwy," W. Williams, 35l.; "The Coming Squall," T. S. Robins, 26l. 5s.; "Forresters," H. Barraud, 25l.; "Scene in Knowle Park," H. B. Gray, 20l.; "Master Ford searching for Falstaff," R. W. Buss, 17l.; "Hazy Morning," E. Hayes, A.R.H.A., 15l.

From the Water-Colour Society.—"Bed of the Conway," W. C. Smith, 35l.; "Children in the Wood," Mrs. H. Criddle, 25l.

From the British Institution.—"Leith Hill, Surrey," G. Cole, 60l.; "Lane Scene, October," T. J. Soper, 35l.; "English Interior," D. W. Deane, 35l.; "The Wood Pickers," T. Earl, 30l.; "Gleaners," A. Jerome, 26l. 5s.; "Blackberry Gatherers," G. Wells, 25l.; "Mineral Spring," J. Collinson, 25l.; "Dartmouth Castle," H. R. Taylor, 25l.; "Farmyard," G. Cole, 20l.; "On the Meadows," J. Stark, 20l.; "The Unexpected Visitor," A. J. Stark, 18l.

From the New Water-Colour Society.—"At Pallanza," T. L. Rowbottom, 100l.; "Sorrento, Italy," T. L. Rowbottom, 40l.; "Margate Roads," T. S. Robins, 31l. 10s.; "The Stag Rocks," Philip, 30l.; "Artist's Life," J. Absolon, 26l. 5s.; "Florence," W. Evans, 21l.; "Scene off Dieppe," T. S. Robins, 18l.

THE ROYAL PICTURES.

THE PRINCESS OF BELGIUM.

F. X. Winterhalter, Painter. D. Desvachez, Engraver.
Size of the Picture, 3ft. 1½ in. by 2ft. ¾ in.

FRANCIS XAVIER WINTERHALTER, a name that has of late years become quite familiar in the Art-circles of England and to the British public, was born at Todtnau, near Baden, in Germany. We presume that he received his early Art-education at the school of Carlsruhe, in the Grand Duchy of Baden; for M. Raczynski, in his work, "*L'Histoire de l'Art Moderne en Allemagne*," written in 1837, mentions him among the artists of that school.

The exact period of his arrival in Paris we know not, nor how he rose into favour at the court of Louis Philippe; but he received the first medal in 1836 for historical painting, and the first medal also in the following year: in 1839 he was decorated with the ribbon of the Legion of Honour. Although he is chiefly known as a portrait-painter, he has executed some works of a purely imaginative character, as his "Decameron," "Dolce far Niente," both of which have been engraved in mezzotinto, on a large scale; by Girard, of Paris: several others, principally portraits, have also been engraved in France; and many of the portrait-pictures painted in England have been engraved here.

Winterhalter is the court painter of the day; he appears to be equally a favourite at Buckingham Palace, the Tuileries, and at Brussels: almost every member of our own illustrious royal family, from our most gracious Queen and the Prince Consort to the youngest of the royal children, has been the subject of his pencil, sometimes more than once or twice. In the Paris Great Exhibition last year, he exhibited full-length portraits of the Emperor and Empress, a half-length of the Empress, and a very striking group of the same imperial lady surrounded by her *dames d'honneur*; and if we are not mistaken, the whole of the royal family of Belgium have sat to him: he has certainly been a most fortunate artist, even admitting his talent to be a sure passport to patronage. It is certain that he possesses rare advantages as a portrait-painter.

The portrait of Charlotte, Princess of Belgium, third child and only daughter of Leopold, King of Belgium, by Maria, eldest daughter of Louis Philippe, is a very charming, graceful, and unaffected picture, painted, we believe, about two years since: the Princess is now seventeen years old, the date of her birth being June 7th, 1840: she is habited in simple walking costume, a black mantle over a pink silk dress; a straw hat half shades a face of singularly sweet expression; to which the large, full and sparkling eyes impart great intelligence: we have rarely seen a countenance that, by its simple yet graceful beauty, is calculated to please us so much. Winterhalter has done the subject full justice; so too has Desvachez, a Belgian engraver, in his translation of the painter's work.

Though the position in which Leopold once stood in reference to this country has passed away, the intimacy subsisting between the royal families of England and Belgium, and the general respect entertained here for his Majesty, still seems to unite him in some degree to ourselves; moreover, the King is the uncle of our gracious and beloved Queen—being the brother of Her Royal Highness the Duchess of Kent; and he is also the uncle of His Royal Highness Prince Albert. Those among us whose recollection extends back nearly forty years, do not forget the deep gloom that overshadowed Great Britain, when his first wife, the young and high-minded daughter of George the Fourth, was laid in an early grave. But there are other reasons why Leopold has a claim on the respect and sympathy of Englishmen: chosen unanimously to govern a nation peculiarly circumstanced, and at a period when they had shaken off a yoke that had become burdensome to them, it required the utmost discretion and judgment on the part of their ruler to maintain the position the people had assumed, and to reconcile neighbouring states to the new dynasty and kingdom. He has executed his high and difficult task in a manner honourable to himself, and satisfactory to his subjects.

The portrait of the Princess of Belgium is in the Collection at Osborne.



F. WINTERHALTER PINX.

D. DESVACHEZ SCULPT.

THE PRINCESS OF BELGIUM.

FROM THE PICTURE IN THE ROYAL COLLECTION.

LONDON, PUBLISHED FOR THE PROPRIETORS.

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PICTURE SALES.

SINCE our last report the collections of pictures which have been offered to public competition were of a very miscellaneous character. The first we have to notice is that formed by the notorious Leopold Redpath, which contained several first-class drawings, sold by Messrs. Christie and Manson, on May 23rd, at the following prices:—'Fruit Piece,' W. HUNT, 77 gs.; 'Bird's Nest and Apple Blossom,' W. HUNT, 37 gs.; 'A Frosty Morning,' W. HUNT, 47 gs.; 'The Usurper,' W. HUNT, 58 gs.; 'A Hawking Party,' F. TAYLER, 41 gs.; 'Marauding Troopers,' F. TAYLER, 125 gs.; 'View of Spithend, with part of the Baltic Fleet at Anchor,' E. DUNCAN, 74 gs.; 'The Conscript's Departure,' F. GOODALL, A.R.A., 178 gs.; 'A Storm and Shipwreck off Scarborough,' COPLEY FIELDING, 89 gs.; 'A Storm off a Rocky Coast,' COPLEY FIELDING, 74 gs.; 'Pozzuoli, near Naples,' and its companion, 'A View of Naples,' T. M. RICHARDSON, 185 gs.; 'The Greeting in the Desert,' J. F. LEWIS, 152 gs.; 'Contemplation,' MARGARET GILLIES, 50 gs.; 'Interior of Herenthal Church,' and 'The Well of Quentin Matsys before the Tower of Antwerp Cathedral,' L. HAGHE, 75 gs. The principal oil-paintings were 'The two Leonoras,' CARL SOHN, 171 gs.; 'Waterfall in the Dargle,' O'CONNOR, 82 gs.; 'Morning' and 'Evening,' views in Wales, by T. S. COOPER, A.R.A., 303 gs.; 'Dutch Pincks off Katwyk,' E. W. COOKE, A.R.A., 140 gs.; 'View in Saxon Switzerland,' KOEKKOEK, 152 gs.; 'Harbour Scene,' KOEKKOEK, 172 gs.; 'Sweet Anne Page,' J. SANT, 80 gs.; 'The Blind Beggar,' by J. DYCKMANS—a distinguished painter of the modern Belgium school—painted in 1853, 910 gs.; 'The Lock,' J. M. W. TURNER, bought by Mr. Gambart for 500 gs. Redpath's collection of pictures and objects of *vertu* realised nearly £9000!

Of the collection formed by Mr. D. R. Blaine, and sold by Messrs. Christie and Manson on May 30th, several admirable drawings and oil-pictures by the late W. MÜLLER fetched good prices, but our space forbids us to enumerate them, with the exception of a 'Sunrise on the Medway, with a View of Gillingham Church,' the figures put in by J. LINNELL, which realised 122 gs.; sold to Mr. Gambart. We may also point out a fine picture, formerly in the Fonthill Collection, by A. CUYP, 'Homeward Bound—a stiff Breeze off the Dutch Coast,' £300, bought by Mr. White; 'Landscape, with Figures and Cattle,' by N. BERGHEM, 198 gs.; 'Portrait of Justus Lypsius,' REMBRANDT, from the Fesch Collection, 200 gs.; 'St. Jerome,' VELASQUEZ, 230 gs.

A collection of English pictures, the property of a gentleman whose name did not transpire, was sold by Messrs. Christie and Manson on the 6th of June. Among the "lots" were examples of Collins, Egg, Etty, Frith, J. C. Horsley, F. Goodall, Müller, Philip, Creswick, P. Nasmyth, Linnell, Stanfield, Lee, T. S. Cooper, Webster, &c. &c. The specimens of WEBSTER were six in number, all sketches for larger works,—viz. 'The Smile' and 'The Frown,' mounted in one frame, on the back of which is the commencement of a sketch of 'The Boy with many Friends,' 54 gs.; 'The Dame's School,' 76 gs. (Gambart); 'The Race,' 121 gs. (Colnaghi); 'The Return from the Fair,' 135 gs. (Colnaghi); 'The Musical Party,' 27 gs.; 'The Birthday,' 25 gs.; 'A View in Wales,' T. CRESWICK, 131 gs.; 'The Winding of a River near Bettws-y-Coed,' CRESWICK, 200 gs.; 'An English Landscape,' CALLCOTT, 105 gs.; 'Le Bon Curé,' F. GOODALL, 97 gs.; 'The Broken Bridge,' F. R. LEE, 151 gs.; 'Canterbury Cathedral from the Stour,' T. S. COOPER, 132 gs.; 'A Scene from "Comus,"' the design for the fresco in the garden-house of Buckingham Palace, C. STANFIELD, 81 gs.; 'Landscape, with Cattle Drinking,' J. LINNELL, 80 gs.; 'Windsor Forest,' J. LINNELL, 148 gs.; 'The Negligent Brother,' W. MULREADY (painted in 1824), 128 gs.; 'Gipsy Corner,' P. NASMYTH, 104 gs. (Prout); 'Carshalton Mill,' NASMYTH, 140 gs.—an autograph letter of the artist, in which he estimates the value of this picture at fifteen pounds, was sold with it; 'An English Landscape,' NASMYTH, painted in 1831, 111 gs. (Gambart); 'View near Lewes,' NASMYTH, 251 gs. (Gambart); 'River Scene,' CRESWICK and ANSDILL, 80 gs.

OBITUARY.

M. EMILE JEANNEST.

The higher class of Art-manufacture in England has sustained a severe loss in the death of M. Jeannest, at the comparatively early age of forty-four. The Birmingham newspapers, in announcing his sudden removal by disease of the heart on the 7th of February last, gave a brief but highly eulogistic notice of his claims as an artist, whose talents had been successfully employed for some years in designing and realising the more important productions of the eminent house of Elkington, Mason, and Co. The materials for a memoir of him are unfortunately very scanty, and although we have been at some pains to collect a few facts connected with his early career, these resolve themselves into the simple statement that Emile Jeannest was a native of Paris, and the son of M. Louis Jeannest, a manufacturer of bronzes, in which department of art he was employed early in life. He was for a period a pupil of the celebrated Paul Delaroche, and came to England about 1845 or 1846. Prior to leaving Paris, however, he appears to have been employed by the late Duc d'Orleans, the eldest son of Louis Philippe, and by several of the French nobility. It is probable that the untimely death of his royal patron might have had something to do with his determination to try his fortune in England. He was resident in London for about two years, but does not appear to have been very successful. It was at this period that he was first employed by Mr. Herbert Minton, of Stoke-upon-Trent; but the work executed appears to have been so ultra-French in its design, that after its manufacture it was not successful. Subsequently Mr. Minton induced M. Jeannest to settle for a period in the Staffordshire Potteries, and devote his attention to the production of works in *parian*—a material just then coming into public favour. During this period he appears to have been usefully and successfully employed in the Potteries School of Design, and laid the foundation for the education of the class of young modellers, which has proved so valuable to the staple trade of that district. About seven or eight years ago, the late Mr. Henry Elkington, of Birmingham, engaged M. Jeannest to take the direction of the Fine-Art department which he founded in connection with the manufacturing firm of which he was so distinguished a member. Here the subject of our sketch brought to bear his early experience in metallic manufactures, his fine taste and remarkable—almost unique—power over plaster material finding a full and complete field of operation. The success of his productions were co-incidental with the success and reputation of the important house for which he laboured, and it is not too much to say that the genius and versatility of M. Jeannest, his remarkable knowledge alike of the minutest detail in ornament as in the human figure and animals, did much to elevate the productions of Messrs. Elkington to the position now almost universally assigned to them. During the whole period of his engagement in Birmingham he continued from time to time to design and model for Messrs. Minton; and some of the finest reproductions of majolica ware exhibited by this firm at the Paris Exhibition of 1855, and which called forth so much laudation, were the work of M. Jeannest.

As a draughtsman and modeller his skill was almost perfect, so thoroughly did he appear to master at once the idea sought to be realised, and the material in which it was to be wrought out. As a designer, his residence in England, his love of English habits, and even modes of English thought, had a most beneficial effect upon his taste; and with that remarkable power of adaptability, which was certainly one of his leading characteristics, he appears to have fallen into a track suitable to the taste and wants of his adopted country. The exuberance of his fancy was sobered, and the faults of the school in which he had been trained were subdued,—the result being a chastening of style and comparative severity of treatment, where in a less genuine artist tameness and insipidity would have ensued.

M. Jeannest's chief characteristic as a man was that of exceeding *bonhomie*. In this he was more English than French. He was a favourite

with all who had the privilege of his acquaintance, and especially so with those who acted under him or with him in the course of his labours as an artist. His quiet, earnest manner—the genuine modesty with which he showed whatever he had in hand, and (as it happened at one period that he kindly undertook to supply the want of a modelling master in the Birmingham School of Art), the thorough worship, if the term may be used, with which he was at all times met by his pupils,—were all points to be remembered. His power of explanation, *ried voce*, was very limited, as even in his own language he was no great talker: but the effect of his touches upon the work of a student was, at times, something marvellous, and better than any amount of mere lecture. It was hoped, at one time, that his services would have been secured as the responsible modelling master of the Birmingham School; but the arrangements of the Department of Science and Art, and the want of local means, effectually precluded the possibility of adequately remunerating a special man of M. Jeannest's powers: apart from the fact that such men do not care to associate themselves in a work where efficiency is condemned to the levelling process of a stereotyped routine, which, however well adapted to act as a spur upon listless mediocrity, or as a check upon slipshod discipline and loose organisation, certainly acts as a drag-chain upon earnest and intelligent workers. Men of zeal and experience shrink from being tested by a standard which recognises quantity, in strict accordance with the prescribed metropolitan formula, as superior to any amount of excellence obtained by an intelligent adaptation of the instruction given to special local requirements. The assumption, too, that the youths engaged in the manufactories of a town like Birmingham have the same time at their command, can attend as long a period, and as regularly, as the Art-student whose sole business it is to study his art, is fatal to a fair judgment upon the results of the instruction imparted in the more advanced studies, such as that of modelling, painting, design, &c. Hence the astonishment sometimes expressed that the female students of schools of Art are so nearly on a level with, sometimes in advance of, the male students. The explanation is plain enough. The former are usually of a class who can afford time to attend during the day, when the more showy works are executed. The male students are generally of the artisan class, whose evenings alone are at their disposal, and whose Art-knowledge must be obtained after a hard day's labour in the workshop. This is certainly the case in our large manufacturing towns. In other places where schools of Art have been established, it is possible that many of the male students may be of a different class, and thus enabled to attend at hours more suited to the work they may have in hand. This class, however, has nothing in common with the modellers, die-sinkers, chasers, &c., of a town like Birmingham. To have engaged M. Jeannest for the mere *dilettanti* teaching, would have been a waste of money and talent; but it is impossible to calculate what his influence might have been upon the future modellers, &c., of Birmingham, had his services been secured for even the two or three years prior to his death. A rare opportunity for a great and valuable experiment was lost, such, in fact, as may never occur again; through the want of a clear perception of the special local wants of an important town and district.

That it will be a long period before M. Jeannest's place is fully supplied in the decorative and ornamental arts of this country, is certain. His influence, however, has been too great to be easily obliterated; and his best works will, at some future period, be quoted as examples of that influence at a period when professors of Art, *par excellence*, knew little or nothing of ornamental design, notwithstanding all the absurd talk about the influence of fine pictures or fine statues upon the Art-manufactures of the country: since any man who has studied *both* must declare, if he dare honestly to avow it, that there is but little connection between the two, and that that connection can only be seen and appreciated by such minds as that of the subject of our memoir. These, looking at Art in all its bearings, assign to each speciality its own position, and never dream of mixing up in one universal jumble of so-called principles, the aesthetics of a

a public institution, and, it is hoped, will be acceptable to those who work in the daytime." This announcement cannot fail to be received with exceeding gratification; it will be difficult to overrate the sources of enjoyment and instruction thus opened out to the metropolis and its tens of thousands of daily visitors. There has been no incident of modern times so certainly productive of good—no event so likely to contribute to the higher and holier purposes of Art. A SCHOOL is thus formed under the best possible circumstances, while a new means of daily delight is placed within the reach of all.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—At a meeting of this institution, held on May 18, Earl de Grey, as its president, placed in the hands of the following gentlemen the medals that had been respectively awarded to them. The medal of the Institute to Mr. Tarn, for his essay on the "Application of Mathematical Science in Architectural Practice;" the Soane medallion to Mr. Green, for his design for a Metropolitan Hotel; another to Mr. Purkin for his design for the same subject; the royal gold medal to Mr. Owen Jones for his valuable published works on subjects connected with architecture; a present of books was made to Mr. Underwood for his "Student's Sketches." At the meeting Mr. Pennethorne received from the noble chairman the gold medal of Sir William Chambers, which the professional friends of Mr. Pennethorne subscribed for as a testimonial of their respect and esteem: the presentation was preceded by complimentary addresses from Mr. Tite, M.P., Professor Cockerell, R.A., and Earl de Grey; his lordship having been made the channel of communication between the donors and the recipient.

NATIONAL COLLECTIONS.—In the year 1856-57 the sum total of 202,467*l.* was expended on national collections, against 228,866*l.* in 1855-56. 46,490*l.* were appropriated to the British Museum establishment, 49,768*l.* to the buildings, and 20,454*l.* to purchases; 12,077*l.* to the National Gallery; 5815*l.* to scientific works and experiments; 500*l.* to the Royal Geographical Society; 58,966*l.* to the Department of Science and Art; 7312*l.* to the Museum of Practical Geology; and 1000*l.* to the Royal Society. The total amount expended on the purchase and laying out of the Kensington Gore estate from 1851 to 1856 inclusive is 277,309*l.*

VALUE OF OLD ENGRAVINGS.—It may surprise some of our readers to know the large prices frequently paid for rare old engravings. At a recent sale by Messrs. Christie and Manson, of a collection of these works of Art, the following are worthy of note:—By Desnoyers—'La Belle Jardinière,' after Raffaele; a brilliant proof before letters, 31 *gs.* 'La Vierge au Linge,' after the same; first state before letters, 14*l.* 15*s.* By Garavaglia—'Madonna della Sedia,' after Raffaele; first proof before letters, 15½ *gs.* By Longhi—'The Magdalen,' after Correggio; proof before letters, 24 *gs.* 'The Marriage of the Virgin,' after Raffaele; brilliant proof before letters, 41*l.* By Morghen—'The Aurora,' after Guido; fine proof, 30*l.* 'The Madonna della Sedia,' after Raffaele; proof before letters, 14 *gs.* 'General Mucada,' after Vandyck; rare proof before letters, 23*l.* 10*s.* 'The Magdalen Praying,' after Murillo; brilliant proofs before letters, 19*l.* By Müller—'The Madonna de St. Sisto,' after Raffaele; fine proof, 49 *gs.* 'St. John,' after Domenichino; fine proof, with the letters, 28 *gs.* By Pontius—'Rubens, with Hat on his Head,' after his own picture; fine proof, 12*l.* By Strange—'Charles I. in his Robes,' after Vandyck; proof with all the margin, 44*l.* 'Charles I. with his Equerry,' after the same; proof in the first state, 19*l.* By Toschi—'Descent from the Cross,' after D. da Volterra; artist's proof before letters, 12 *gs.* 'The Correggio Frescoes,' fine India proofs before letters. The lot consisted of twenty-four plates selected and signed by the engravers, 42 *gs.* By Vandyck—(his own etchings). These consist of—1. 'His own Portrait,' in the first state; the pure etching. 2. 'Francis Snyder,' ditto. 3. 'Justus Suttermans,' first state. 4. 'Paul de Vos,' first state; the pure etching. 5. 'Titian and his Mistress,' first state; and three others, 55*l.* 9*s.*

MONUMENTAL SCULPTURES.—The subscribers to the memorial of Mr. J. Brotherton, late M.P. for Salford, have decided upon erecting a monument over his grave in the Salford Cemetery, and a

bronze statue of the deceased, on a granite pedestal, in Peel Park. Mr. Noble has received the commission to execute the latter work, for which we hear he is to be paid 1000 guineas: this sculptor appears to be in high favour at Salford; last month we noticed his statue of the Queen recently erected in Peel Park.—The inhabitants of Montrose—the birthplace of another active member of the House of Commons who has "rested from his labours," the late Joseph Hume—are raising subscriptions for a monument to his memory, to be erected in Montrose: the sum of £500 has already been collected, and two or three artists have been applied to for designs.

Mr. BURFORD'S new Panorama of Sierra Leone, recently opened in Leicester Square, is one of the best pictures, looking at it merely as a work of Art, that we have ever seen even from his well-practised hand. The subject, indeed, may not possess the absorbing attraction of a Crimean siege or a Russian coronation, but it can never be without much interest to all who value the freedom of every nation on the face of the earth: the subject is highly picturesque, and, moreover, it is beautifully painted. The view spread out before the eye of the spectator is from the top of Signal Hill, where, by the way, a group of figures, English ladies and gentlemen, are enjoying themselves, "pic-nicing;" below, on the right, is the small city of Freetown, distant about three-quarters of a mile: on an elevated spot of ground, a little way out of the city, are the barracks for the troops. As the visitor to the gallery proceeds round it to the right, his eye will follow the range of hills, with the noted peaks "Leicester" and "Sugar-Loaf;" in front of the latter, though considerably in advance, is the missionary establishment, which, embosomed amid masses of fine trees, might very easily be mistaken for an English farmhouse; in fact, there are many parts of the scenery that have more of an European complexion than a tropical; the foliage of the trees generally—always excepting, as of course, the palm and cotton-trees—seems to us of this character. Not very far from Freetown is the village of Wilberforce, altogether African in its appearance; and on the opposite side of the Sierra Leone river lie the low marshy flats, called the Bullom country, richly clothed with vegetation. The landscape is dotted, in many parts, with the huts of the natives, and enlivened with figures occupied in various operations of husbandry. The sketches from which the picture is painted were made by Mr. S. Johnson.

NEW CHINESE GREEN DYE.—The attention of silk-dyers has of late been turned to a new kind of bluish-green, imported from China, and which produces a beautiful effect by candle-light. The composition of this green has tried the ingenuity of chemists, many of whom are now engaged in seeking a substitute, equal in quality, to this Chinese produce, and offering the advantage of a lower price, since the original article is sold at the enormous rate of 500 francs per kilogramme. M. de Montigny, French Consul, in China, having received instructions from the Minister of Commerce to obtain information on the subject, at length succeeded in obtaining, in 1854, the seeds of the plant which produces this green, and sent them to Paris. This year the Chamber of Commerce, at Lyons, has received a valuable communication from Father Helot, a missionary in China, on the cultivation of the plant, which he calls *Rhamnus sinensis*. It is a species of alder-tree, rising to the height of from eight to nine feet, and there is every reason to believe that the colour in question may be obtained from some plant of the same family indigenous in France. With this view the Chamber of Commerce, at Lyons, has just offered a prize of 6000 francs for the discovery of a process by which the China green may be produced at a cost not exceeding 100 francs per kilogramme.

THE LATE MR. SCOTT ARCHER.—A subscription is in progress for the benefit of the destitute young family of Mr. Archer, the discoverer of the application of Collodion to photography. The list is headed by her Majesty's donation of twenty guineas, and is followed by another, from the Photographic Society, to the amount of fifty pounds. So large is the number of individuals who take an interest in photography, many of whom have derived substantial advantages from the discovery, that we shall feel much surprised if a considerable sum is not raised

for so worthy an object as is contemplated in its disposal. Sir William Newton has undertaken the office of treasurer of the fund, at 226, Regent Street.

HERR CARL WERNER.—An error which appeared in our number last month requires correction: it was stated in the notice of an exhibition of water-colour drawings, at 49, Pall-Mall, that the artist's name is *Wagner*; it should be *Werner*. Many of our readers doubtless remarked the mistake, as Herr Werner is not a regular exhibitor in London.

STATUE TO HANDEL.—While so many are deriving enjoyment from the bequests of this great man, it is well they should know that efforts are making to erect a statue to his honour in the place of his birth. English lovers of his divine art are invited to contribute to the funds necessary for this purpose, which they may do through Sir George Smart, by whom a sub-committee has been formed in London; or through the treasurer, Henry F. Broadwood, Esq. The statue of Handel has been executed by Herr Heidel, of Berlin. It will be inaugurated at Halle, in 1859, on the 13th April, the centenary anniversary of the death of the great composer; and the projected memorial is aided by the King of Prussia, and other sovereigns of Germany. It would be a reproach to England to be inactive in such a cause: Handel belongs almost as much to us as he does to the Germans,—perhaps more to us than to them. His glorious compositions have been the delights of four generations of the English, and have been the safest and best foundations of musical taste among us. We owe a large debt to his memory, and ought to pay it in part; more especially now, when the mingled harmonies of two thousand voices are yet in our ears and our hearts.

FLOWER-POTS IN GLASS MOSAIC.—Mr. Stevens, to whose works in glass mosaic we have frequently made reference, has recently introduced a novelty in the art—adapting it very gracefully to flower-pots intended to grace the drawing-room. Although not of a costly character, they are exceedingly elegant, and cannot fail to obtain general popularity where novel objects of taste are coveted. The glass mosaic is introduced in panels between ribs of pure white cement, hardened and polished, the mosaic being of various patterns—some of them taken from those examples of snow crystals, engravings of which have been published in the *Art-Journal*, by Mr. Glasier. The pot is lined with zinc, so as to contain either mould or water, and to act either as a vase for cut flowers, or a bed for plants. It is difficult to convey an accurate idea of these graceful accessories to home enjoyments, but a visit to the establishment of Mr. Stevens, at Pimlico, will be repaid by an examination of many specimens.

THE SOULAGES COLLECTION.—The "managers" of the Soulages Collection have issued a circular to the subscribers of the Guarantee Fund, discharging them of all liability, by informing them that, Government having declined the purchase, the collection had been purchased for the sum of £13,500 by the committee of the Art-Treasures Exhibition, at Manchester, who at the close of the exhibition will offer it for sale to the city of Manchester at the price of £14,175; and in the event of its being declined, will dispose of it by public auction. The original cost of the collection was £11,000, the sum being augmented by interest, commission, insurance, &c.; and by the very large and apparently unaccountable charge of £452 19*s.* 2*d.* for "printing and binding catalogues," lessened, however, by £97 11*s.* for catalogues sold. There is another item not easily understood, entitled "clerical assistance."

"ARMED SCIENCE."—The marble statue of "Armed Science," executed by John Bell, has been placed in the Woolwich mess-room; it was presented by Colonel Adair and the artillery department of the service, and was inaugurated by a full regimental dinner at Woolwich barracks, on the 4th June; the commandant, General Sir F. Williams, of Kars, being president, and the dinner being attended by a large number of officers, many of whom had served in the Crimea.

THE ART-TREASURES HOTEL, MANCHESTER.—We have reason to believe that many persons have hitherto been kept away from the wonderful and admirable Art-Treasures Exhibition through being ignorant of the existence and of the character of the excellent hotel bearing the same distinctive title.

This establishment, formed for the express purpose of providing accommodation for visitors to Manchester from distant parts of the country, will be found to combine every comfort and convenience with such economy as may at once dispel all apprehensions that a visit to the Manchester Exhibition must involve a considerable cost. We feel it at once an act of justice to the proprietor of this establishment (Mr. W. Donald, the contractor for refreshments at the Exhibition), and a duty which we owe to our readers, to state that the results of our own experience authorise us to recommend all visitors to Manchester to establish themselves at the "Art-Treasures Hotel."

ADDITIONAL PICTURES AT THE FRENCH EXHIBITION.—Sixteen pictures have recently been added to the collection which in the first instance formed this delightful Exhibition. Foremost amongst these new works is a picture of the very first importance by Madlle. Rosa Bonheur. It is entitled "Bourricans (Muleteers) crossing the Pyrenees, Aspe Mountain, Road from Jaca to Urdos," and it represents a turn in the mountain-pass leading downwards to the descent from the eminence which the mules and their guides have just surmounted. The drove, with their picturesque equipments, are advancing towards the spectator in considerable numbers; in the front are two muleteers in earnest conversation, one riding and the other on foot; and in the distance the blue Pyrenees rise, calm and majestic, in all their beauty. In no respect inferior to the "Horse Fair," as well in originality of conception as in vigour and expressiveness of execution, this picture rises above that celebrated performance in the splendour and subtlety of its colour, and in the refinement of its expression. The freedom and ease which distinguish this extraordinary picture, are the truest evidences of the most commanding and the most versatile genius. The keen perception, the deep thought, and the unsurpassed power of the artist are apparent in every detail, while as a whole the composition is absolutely perfect.

THE EARL DE GREY'S CONVERSAZIONE, the first in the present season given by his lordship, took place on the evening of May 19th at the noble lord's mansion in St. James's Square. This most agreeable gathering comprehended, not only all the celebrities of architecture, but a numerous assemblage of painters, sculptors, and men of letters and science, and it also was graced by the presence of many ladies. The rooms abounded in objects of interest, including many fine collections of water-colour drawings. The blank spaces on the walls, covered with crimson cloth, showed how liberal a contributor Earl De Grey has been to the collections of pictures at Manchester.

THE ROYAL HIBERNIAN ACADEMY.—A petition from some members of this body has been presented to the House of Lords by Lord Talbot de Malahide, but his lordship entered into no particulars, and left the subject in dispute unexplained. This Art-academy is the only one in the kingdom which receives a grant from Government; why it was given we could never learn, but it is certain that it has been productive of more evil than good to the Arts and artists in Ireland; its withdrawal would be a boon to that country. It may be our duty hereafter to consider and discuss this matter.

GENERAL WILLIAMS AND HIS STAFF LEAVING KARS.—This subject, a worthy and valuable theme for Art, has been painted by Mr. Barker, and is now exhibiting at the "Auction Mart" in London. The exhibition was opened too late for us to notice this month; but the artist's previous reputation justifies the expectation that in dealing with this deeply-interesting topic he cannot fail of success.

THE CLEARED SPACE AT THE SOUTH-EAST OF ST. PAUL'S CHURCHYARD.—Deputations from the Royal Institute of British Architects, and from the Improvement Committee of the City Corporation, have had interviews during the last month with the Metropolitan Board of Works, and it is to be hoped that the result will prove that this recently-cleared space will be preserved for the use and enjoyment of the public.

THE LECTURES OF CARDINAL WISEMAN will, we understand, be published; we shall then have an opportunity of bringing them under review.

REVIEWS.

POEMS. By ALFRED TENNYSON, D.C.L., Poet-Laureate. Published by E. Moxon, London.

Whether the laureate wreath which adorns the brow of Alfred Tennyson has been won by superiority over every other living poet, is a question we are not called upon to decide: his Sovereign's favour has placed it where it is, and popular applause has followed the appearance of his writings. Under such circumstances it was only reasonable to expect, according to the fashion of the day, an illustrated edition of at least some of his poems; and we have now a very beautiful volume, issued by Mr. Moxon, of the early poems (those originally published in 1830 and 1832), adorned with a large number of woodcuts from drawings by some of our most distinguished artists, Mulready, Maclise, Stanfield, Crewick, Horsley, Holman Hunt, Millais, and Rossetti. The peculiarity of Tennyson's style of writing, imaginative and highly-coloured, but frequently open to the charge of affectation, was perhaps, in some degree, a justifiable reason for enlisting the services of the Pre-Raphaelite school of artists in the work of illustration; yet we are much inclined to doubt whether their aid will be generally considered to have given much additional value to the volume. The quaintness of thought and expression that is found in the verse, needed not necessarily to be followed by quaintness of pictorial design. The artist may work harmoniously with the poet without any participation in the peculiarities of the latter, when these peculiarities have a constrained or affected tendency; he must work from, as well as up to, his model; but then we look for his own ideas of the subject before him, expressed in the true language of pictorial art, and not in that of any particular school or creed. Tennyson's heroes and heroines are not all men and women of the mediæval ages; but even when they belong to it, we would not have them drawn strictly after the fashion of the art of that period.

Mulready is the contributor of four illustrations; of these we prefer "The Deserted House," a solemn scene, yet rich in poetical imagery; and another, "The Goose," a perfect contrast to the former, lively and humorous as Hogarth. Maclise illustrates the "Morte d'Arthur," in two subjects, both exceedingly beautiful compositions, especially the latter of the two, where the king lies extended in the "dusky barge," the decks of which

"Were dense with stately forms,
Black-stoled, black-hooded, like a dream—by these
Three queens with crowns of gold."

From Stanfield's pencil are six sketches, three marine and three landscape; of these the "Lotus-eater" and "Ulysses" merit particular notice for their picturesque and truthful character. Crewick is also a contributor of six subjects, all of them worthy of his great reputation as a landscape-painter. Horsley illustrates the few lines entitled "Circumstance," in a head-piece and tail-piece; and "The May Queen" in three subjects, characterised by taste and delicacy of feeling.

We now come to the Pre-Raphaelite school of artists, of which Millais claims the first notice as the largest contributor, eighteen being the number of designs to which his name is affixed: the majority of these show far less of the peculiarities of the artist than might be expected from his constancy to his adopted style; and among them are a few to which no one, we imagine, would take objection, and which are fine in conception and feeling, and by no means deficient in pictorial beauty: such qualities will generally be acknowledged in the second illustration of the poem—"A Dream of Fair Women," representing Queen Eleanor,—

"Who kneeling with one arm about her king,
Drew forth the poison with her balmy breath,
Sweet as new buds in spring."

in the frontispiece to "The Talking Oak," and in that to "Lord of Burleigh." Holman Hunt has furnished seven subjects for the volume: most graceful and poetical is the Mussulman sailing down the Tigris, one of two designs illustrating the "Recollections of the Arabian Nights;" the frontispiece to "The Lady of Shalott" is a strange fancy that none but an artist of genius could have invented, but the lady is not drawn after the Pre-Raphaelite fashion. Five subjects are from the pencil of Rossetti; with the exception of "Sir Gala-had," a vigorous and effective study, but, so far as we can make it out, without the slightest reference to any descriptive line in the poem it professes to illustrate, these designs are beyond the pale of criticism; if Millais and Hunt have shown something like an inclination to abjure their artistic creed, Rossetti seems to revel in its wildest extra-

vagances: can he suppose that such art as he here exhibits can be admired? Is it not more calculated to provoke ridicule, or, if not ridicule, pity for one who can so misapply his talents?

It is fortunate for the engravers, Messrs. Dalziel, T. Williams, W. J. Linton, Green, and Thompson, that they are not responsible for anything but what has been placed in their hands to engrave; that they have had to do they have done with their accustomed skill: we could only wish that subjects more worthy of their time and labour than some we could point out had been entrusted to them. However, the Pre-Raphaelite school has many admirers, and Tennyson has more, so there need be little apprehension of this volume not finding a home in many households.

AN ILLUSTRATED VOCABULARY FOR THE USE OF THE DEAF AND DUMB. Published at the Asylum of the Deaf and Dumb, Old Kent Road, at the Depositories of the Society for Promoting Christian Knowledge; and by HAMILTON, ADAMS, & Co., London.

Generally, in the capacity of critics, it is our task to review works in which Art is made to administer to intellectual gratification; but in this volume her ordinary duties are reversed, and she becomes the instructress of the ignorant. This vocabulary is an extraordinary book, whether it be regarded for the ingenuity displayed in its compilation and arrangement, the multitude of engravings it contains—in number about four thousand—or the cost of its production, which, from our experience of such matters, could scarcely be less than several thousands of pounds. The purpose of the book, and its character, will be best described by an extract from the prefatory remarks:—"This vocabulary, prepared under the direction of the Committee of the Asylum for the Deaf and Dumb, London, is a selection of words in most common use, comprising many objects in natural history, and most of the nouns used in Holy Scripture. It is intended as a first word book for the deaf and dumb, and, with that view, it has been pictorially illustrated as fully as possible. Words which could not thus be illustrated are left for the teacher to explain by signs—the pantomime language which must be adopted in the earlier stages of mute instruction. In teaching objects, there is no mode so effective as showing, in connection with its name, either the object itself or the model of it, or a correct pictorial representation. Great pains have been taken to render the representations in the present work as exact as possible; so that if the object shall have been seen by the pupil, even before instruction of any kind, he will be able to recognise something familiar to his mind, although ignorant of its name, which it is the design of this work to teach him."

But although this vocabulary has been prepared for the benefit of an especial class of our unfortunate fellow-creatures, its utility must not be limited to those whom Providence has deprived of some of the most valued natural faculties: what a fund of amusement and instruction it would afford to a child! All the school-books and primers ever published cannot come into competition with it, so extensive and comprehensive are its contents: in a nursery or an infant school-room it would prove a positive blessing to superintendents and children, a source of almost endless amusement, helping them to pass in agreeable and instructive occupation many an hour of time, which otherwise might be hours of weariness to both. Some seventy or eighty pages, towards the end, are filled respectively with "Illustrations of trades, and the tools used in them."

The engravings, by Whymper, from drawings by J. and F. Gilbert, Harrison Weir, and others, are excellent, and are capitally printed on stout paper: in fact, the book appears to be produced, in common phraseology, "regardless of expense," and deserves a large sale, which we trust it will find, if only to aid the committee of the noble institution in the Kent Road in meeting the cost of the publication.

THE FARMER'S BOY. By ROBERT BLOOMFIELD. Illustrated with Thirty Engravings from Drawings by BIRKET FOSTER, HARRISON WEIR, and G. E. HICKS. Published by SAMPSON LOW, SON, & Co., London.

What a library of pictorial art would the "illustrated editions" of British writers form which have been published during the last five-and-twenty or thirty years! Prose and poetry, history and fiction, writings sacred and secular, have all come before the public illuminated with the bright pencillings of artistic fancy. There is scarcely an author whose works take sufficient rank in literature to entitle

them to such distinction, and are of a nature to admit of illustration,—from Shakspeare, Milton, and George Herbert, down to the living Laureate,—who has not been made still more popularly known through the genius of the artist. And who are the men that have been called upon to lend their assistance in the field of æsthetical operations? To a greater or less extent, every distinguished name, in and out of the Royal Academy, that is to be found in the roll of the British school within the period to which reference has been made. One has only to remember this fact to form a just estimate of the aggregate pictorial value of these illustrated books: the highest Art-genius of a nation has, at one time or another, been engaged in strewing with flowers of beauty new pathways for the triumphal progress of her literary heroes.

So rapidly do these books follow each other from the press, and so numerous are they, that as each successive one comes into our hands, we have almost been induced to ask whether we are not getting too much even of a good thing, and whether the public appetite will not become satiated with such a continual feast; but as we turn over the leaves of each new volume, and ponder over the gems of Art contained in it, we feel that the appetite "grows by what it feeds on," and that of the "dainty dishes" continually brought before us, there is not one to which we are so indifferent as to be willing to dispense with it—not one but we should consider a positive loss.

If—and it is not improbable from the mass of poetry which has since been written, and also the nature of the subject, so little in accordance with the popular taste of the present day—there were a chance that the memory of Bloomfield's "Farmer's Boy" would be allowed to slumber with him on the spot where—

"The rude forefathers of the hamlet sleep,"

it is not likely that it will do so now: this exceedingly beautiful edition of the poem must wake it to life again. Considering the comparative brevity of the poem, there are few writings in the language so full of picturesque description of rustic scenes; and with such artists as Birket Foster in landscape, Harrison Weir in cattle, and Hicks—a new name to us as a book illustrator, but not new as a painter, and a worthy associate of the others—what was to be expected but a series of very exquisite designs? If we said more, it would only be a recapitulation of what we have so frequently spoken when noticing other books of a similar character, with the best of which it is entitled to share equal honours. The engravers of the woodcuts are Thomas, Evans, Bolton, Cooper, Greenaway, Slader, and Wright, most of them "men of mark" in their profession.

HELEN AND OLGA: A RUSSIAN TALE. By the Author of "Mary Powell." Published by ARTHUR HALL, VIRTUE, & Co., London.

The author of "Mary Powell" has opened a new mine, and the ore is as rich and abundant as in mines that are older: we rejoice that such is the case, because, however charming a marvel may be, sooner or later we tire of the one string—the mind refuses to banquet for ever on food, no matter what its quality, dressed after the same fashion; and "Helen and Olga," while giving evidence of careful reading, earnest study, and a perfect understanding of the relationship existing between the Russian serf and the lord of the soil, is a story in a new style, and of deep interest—so much so, indeed, that we imbibe the knowledge while enjoying the pleasure. We must repeat that the story and the style are as fresh and vigorous as if this was the author's first work, while the conduct and development of the tale supply evidence of more purpose and care than are to be found in her last two books. We were hardly prepared for such a charming little romance; and there is a strain of quaint comic humour in one or two of the characters, in which the author of "Mary Powell" has not heretofore indulged: altogether we have seldom read any work that has given us more gratification. The book is tastefully got up and admirably printed.

POPULAR HISTORY OF THE AQUARIUM. By GEORGE BRETTINGHAM SOWERBY, F.L.S. Published by LOVEL REEVE, London.

"Wait till your history becomes popular before you call it so," said a critic to a friend of ours, who had decided upon publishing a "popular" history of—we forget what. We do not mean to say, that this pretty volume does not deserve "popularity," but we think the title somewhat questionable; it is "got up," as are all Mr. Reeve's publications, with infinite taste and at great expense; the illustrations

are correctly drawn and beautifully coloured, and the book contains an immense amount of information.

We have had so much practical experience in the management of fresh-water, and salt-water "vivaria," and have made them a study, as well as a pleasure, that we find but little of what is new to us in this, or in any book we have lately seen on this charming subject; but two years ago we should have been more than grateful for this "popular" history; it would have saved us much trouble and expense, and we can conscientiously recommend it to those who enjoy turning over page after page of the great book of nature as a safe and steady guide. Mr. Sowerby has collated "facts" with much skill and patience, and has gleaned information from the best books, as well as from collectors and collections. Mr. Lloyd's "tanks," in the Portland Road, afforded him excellent studies; and unless the London tyro collects his own specimens, we know that he will find it cheaper and better to buy them of Mr. Lloyd than to import them himself.

The marvellous "vivaria" of Mr. Warrington, the valuable publications of Mr. Gosse, the beauty and arrangement of the collections under the superintendence of the indefatigable Mr. Mitchell, the marine romance of "Glaucus," have all been rifled by Mr. Sowerby; but he does not rob—he takes honestly, and acknowledges whence he takes. Mr. Sowerby advocates the sloping back and slate sides to the "vivarium," which Mr. Warrington has adopted with success; doubtless they are excellent for experimental purposes, but they are not picturesque. The most beautiful tank we have seen for drawing-room purposes is made by an ingenious Frenchman of the name of Dethier, who resides at 13, Stockbridge Terrace, Pimlico: by a simple exchange of a particular sort of glass for the usual slate bottom the most cool and delicious effect is produced. We only cover half the base with shingle, and this gives full effect to M. Dethier's plan: he has also an ingenious way of glazing the sides, which prevents the salt water from coming in contact with any cement, but the tank must be seen to be appreciated. The more ornamental these charming receptacles for a long-neglected branch of natural history can be made, the more attractive the collections become. Nothing is more beautiful than vases of *Valisneria* and water lilies, animated by glittering fish; and we especially recommend one to be devoted to interesting and animated stickle-bats. We wish that in the second edition of this pretty book Mr. Sowerby would devote a few pages to the information so frequently desired in vain—as to where the various zoophytes can be sought for with the best prospect of success. We found the best *madrapores* at Ilfracombe; the finest *dianthus* at Torquay; while Weymouth is rich in a variety of the most beautiful *actinæ*; the commoner kinds are found abundantly at Dover, and even at Brighton.

A DICTIONARY OF GREEK AND ROMAN GEOGRAPHY. Edited by WILLIAM SMITH, LL.D. Published by WALTON & MABERLY, London.

In noting the close of another important contribution to the stock literature of England, we should be doing injustice to its able editor, did we not bear in mind also the fact that this is only a small part of the useful labour he has devoted for many years to the cause of science. His previous dictionaries of Greek and Roman antiquities, biography, and mythology, are indispensable to students, and have become standard works of reference. It is not possible to open a page of the present book without feeling the large amount of study and the great tact of useful condensation displayed there. We may refer to such lucid articles as those on Rome, Thracia, and Tyre, as examples of the large and accurate investigation of facts, the freedom from pedantry, and happy elucidation of conflicting or difficult statements, which characterise the labours of all the able corps of scholars which Dr. Smith has connected with his own arduous labours. It is very satisfactory in these days of rapidly and cheaply concocted literature—too often valueless and ephemeral—to note the steady production of such important works as issue from the establishment of Messrs. Walton and Maberly, and in the announcement of a forthcoming dictionary of biblical antiquities we perceive that the series is to be continued. If carried out in the spirit of the rest, it cannot fail to be eminently useful. The illustrations to the present work have been restricted to maps, coins, and the more important antiquities of the districts treated of. If we found any objection to the illustrations, it would be only this, that views of places and objects have been too sparingly introduced, though they would have been more valuable than coins, and appeal more usefully to the larger number of readers; whenever engravings have been given, they have been cha-

racterised by the same amount of conscientious simplicity and truthfulness that we have already remarked as conspicuous in the text. When the large expense is considered at which such a work is produced, its price is a really moderate one; and nothing can prove the wholesome state of the English book-trade better than the success which has attended these series of works, which could not have been perfected by private enterprise in any other country than our own.

A DESCRIPTIVE GUIDE TO THE MUSEUM OF PRACTICAL GEOLOGY. With Notices of the Geological Survey of the United Kingdom, the Government School of Mines, and the Mining Record Office. By ROBERT HUNT, F.R.S., Keeper of Mining Records. Printed by EYRE & SPOTTISWOODE, and sold at the Museum, Jermyn Street.

A plain, intelligent, and comprehensive catalogue of the contents of every exhibition-room is indispensable to the visitor who wishes to learn as well as to see, and who is not a mere idle lounge among the wonders of Nature or of Art. Such a guide-book is this which our esteemed contributor, Mr. Robert Hunt, has prepared for the visitors to the Museum of Geology. The contents of the museum are explained in a popular manner, and there is added thereto a large mass of information on the practical uses of the various productions of Nature that are accumulated within its walls. The book extends to nearly three hundred pages—a tolerably sure evidence that nothing has been omitted from it which ought to be inserted; it is, in truth, a small treatise on geological matters in their natural and manufactured states.

BRIGHTON, PAST AND PRESENT: A HANDBOOK FOR VISITORS AND RESIDENTS. By Mrs. MERRIFIELD, Author of "Dress as a Fine Art," &c. Published by H. WALLIS, Brighton; WHITTAKER & Co., London.

Whatever opinion one may have formed of the life and character of George IV., there are thousands who have good reason to hold his memory in grateful recollection as the founder of Brighton, without exception the most frequented and the noblest watering-place in the whole world. Prior to the erection, in 1782, of the Pavilion—that architectural gew-gaw—by the Prince of Wales, Brighton, though creeping up into importance, was little else than a fishing-village, around which a few dwelling-houses of a tolerably good class had recently been erected for the convenience of a small number of persons of wealth and position, who had begun to resort thither for the benefit of sea-air and bathing. What it is now all the world, that is, the British world, knows,—for who is there with a crown-piece in his pocket, and the liberty of enjoying himself for a few hours, that has not seen Brighton? Mrs. Merrifield's "Handbook" is a useful guide, as well as an amusing history of the place in its younger days, when the Prince and his boon companions kept high revel within and without. A journey to Brighton, even by parliamentary train, could scarcely be a dull one; but if the traveller chance to have this little book in his pocket,—and we should, under any circumstances, recommend him to provide himself with a copy,—he will possess an antidote to any ennui that may overtake him.

THE BEAUTIFUL ISLETS OF BRITAIN. By WALTER COOPER DENDY, Past President of the Medical Society of London, Author of "Psyche," &c. Published by LONGMAN & Co., London.

A well-timed little book is this, making its appearance when sunny weather and long days are alluring everybody not hopelessly chained to his daily avocations into green woods and flowery meadows, and shady lanes, and to the side of the silvery sea. Scattered, frequently at long intervals of distance, around our main coast, lie numerous "beautiful islets"—Wight, Scilly, Man, Anglesey, Bute, Arran, and half a score others besides, some of which are well known, but those of lesser note will amply reward the visitor who may be tempted to travel to a distance from the metropolis; and the means of communication are now so frequent and easy, that there is little difficulty in the way of reaching them. Mr. Dendy gives a sufficiently ample and well-digested description of all the islands of any importance, pointing out their peculiar geological characteristics, and whatever in the scenery or historical associations is likely to interest. Numerous engravings from the pencil of the author illustrate the work; these are more truthful than artistic—but we have no right to analyse the productions of an amateur as closely as if they came from the hand of a professed artist.

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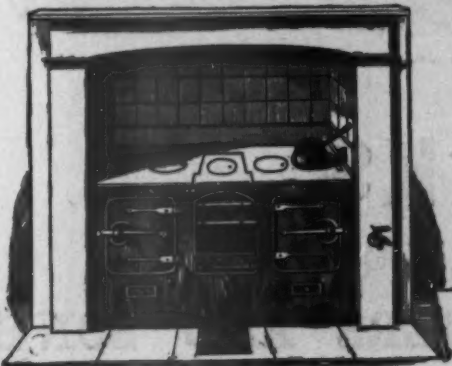
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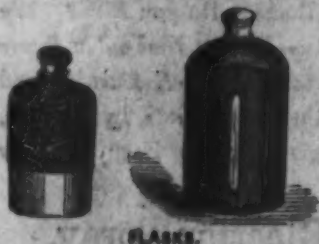
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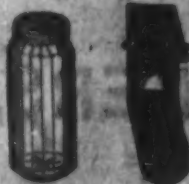
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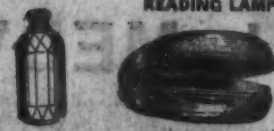
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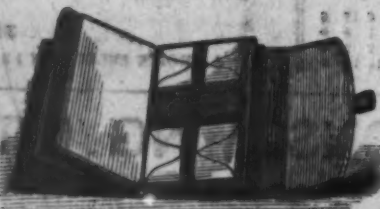
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